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EDMUND DAY.

THE MATINEE GIRL



FINALLY, my friend who is going on the stage next season, accept everything, but expect nothing.

That is, be receptive to wise counsel and reasonable advice, and grateful for the lessons in acting an old or eminent member of the company may give you, even though it be with patent impatience and for the sake of his company's standards and the preservation of art. Regard these as special privileges vouchsafed to children and the other class, for you are children in the profession, although I hope the most envious of the Sour Sisters will never address you by the other title. But look to yourself for the continuous effort, the tireless striving after ideals, the development that will constitute true success. Be in the largest sense self-sufficient. It is the recipe of Aristotle. "To be happy," he says, "is to be self-sufficient." Schopenhauer says it differently yet with equal emphasis. "Himself is the source of the best and most that a man can achieve."

Many times, little friend, circumstances, persona, conditions will drive you back upon yourself. Prepare, therefore, to be excellent company for yourself. A wise old teacher of mine rebuked me once because I complained of loneliness. "No intelligent person should ever be lonely," he said. He told me that every one should stock his mind so well with a variety of information that he could play a continuous performance upon his mental stage for his own entertainment.

Success, then, may mean keeping on friendly and companionable terms with your ego.

Many times, too, little friend, you will learn, over and over again, that work is your best friend. No pleasure but will pall, no companion but will weary or disappoint, but work in itself is all satisfying. Work has resuscitated dying ambitions. Work has healed broken hearts. Work in itself is the greatest revivifier, the perennial source of joy.

The external rewards of work may not be adequate. And drudgery is work gone wrong. Work is a joyous going forward.

Drudgery is a spiritless treading a circle. Work is the greatest good in itself, the form of activity that no one will ever regret, the most satisfying thing in the world, a benefit with no "comeback," a cup that leaves no bitter taste, the most lasting and satisfying thing on earth.

The best of my wishes for you in the first and all seasons is that there may always be in you this joy of work verbed by Robert Louis Stevenson:

Oh, to be up and doing,
Unfettered and unshackled to go
In all the spaces and the press
About my human business!
My undiminished heart I hear
Whisper courage in my ear.

The newspapers that spoke of the marriage of Raymond Hitchcock to Miss Flora Zabelle, of the Yankee Consul company, and who is to appear with him in Easy Dawson at Wal-lack's this month, made little or no comment as to the personality of the comedian's bride. One journal describing her as a "beautiful American" would be benefited by some research of back files. A writer on dramatic topics published a syndicate letter in 1890 entitled "Two Ambitious Girls."

"Two bright young women, daughters of celebrities, have come to New York to emulate the parental example and become famous. Both bid fair to become successful," says the writer.

"Both are of the talismanic age—nineteen. Both are handsome in an individual style. Both have talent. Both are energetic and ambitious. Both are working tirelessly to reach the goal of fame long since attained by their parents. One is Zabelle Mangasarian, the daughter of Mangasar Mangasarian, the great Armenian scholar and preacher.

"Miss Mangasarian is svelte, low voiced, of ready and graceful speech. On Broadway or at home she seems the well bred, clever American girl. But a word of her reminiscences or ambitions and in this chorus girl of the Castle Square Opera company, now playing at the American Theatre, in New York, the ultra-Armenian daughter of the Armenians is revealed.

"Mangasar Mangasarian, her father, has the

reputation of being the most learned Armenian in the world. He is the author of 'A Study of Harem Life' and histories of Armenia and Turkey. For many years he was the leader of the Society of Ethical Culture in Chicago. It was he, more than any other man, who enlisted the sympathy of the United States for Armenia at the time of the massacres by the Turkish soldiery. A temporary blindness has come upon him and he has come East for rest and expert treatment. With him came his wife and his daughter Zabelle, and last month Zabelle came to New York to go upon the stage. Critics have said that her fresh young voice bears possibilities of remarkable development. She, too, is sure of that voice, as sure as she is of her determination, the golden means to a greater ambition, to sing before the Sultan. If she fulfill her ambition and gain audience with the Turkish monarch, she says the double object of her ambition will be fulfilled. She will awaken his sympathy for the Armenians by showing him what one ambitious Armenian girl can do, and she will manage a company that will play at great benefits for poor Armenians.

"Miss Mangasarian has large black eyes that are the home of seriousness. A great purpose fills her eyes as it fills her life. She is the most earnest girl of nineteen I have ever known. The reason for this is no riddle. The girl has lived in the shadow of massacre and rapine all her life. Her grandfather was a famous physician. It was that fame alone that saved him from a Turkish scimitar. Yet he was once forced to flee from his house to avoid being burned to death by Turkish marauders. Her uncles were driven through the streets, pursued by soldiers, and one of them was killed. The young girls with whom she played when they were babes have met horrible deaths. All this the young Armenian girl is never permitted to forget. It is in the atmosphere of her father's home, in the pictures on the walls, the books on the shelves, in the conversation of the family and in her own dreams.

"She has set about with an earnestness that is half pathetic the carrying out of her purpose to aid her countrymen.

"She works hard at rehearsals every morning and at the performance every night. She takes singing and dancing lessons, and in the half hour noonday rest she thinks always of the time when she will sing before the Sultan in his palace and so soften his heart toward the Armenians.

"It will take me about five years to achieve my aim and head a company of players in Turkey," she said. "I am working very hard and I shall think of nothing else until it is done. The Sultan is not a cruel man, but he has bad advisers. Matters in Armenia have been misrepresented to him. Once his heart is softened it will be easy to tell him the truth. I will have no trouble to get an audience, for my family is well known in Constantinople. I pray every day that God will give me health and preserve my life until that time."

Briefly, then, it was the dream of Zabelle Mangasarian at nineteen to be Joan of Arc at the head of an army of peace to the Armenians. But at twenty-five, since she has been metamorphosed into Flora Zabelle and Mrs. Raymond Hitchcock, I know no one who has heard of her advance upon the Sultan. But the next agreeable thing to heading your own company is to have your husband head one, and if New York and Harry Lehr enjoy Easy Dawson, why should not Constantinople and the Sultan?

Mrs. Wilbur Bates, who when she resumes her professional career this Autumn under that name so well known, especially on the Pacific Coast, Mlle. Jaguarina, will play a character role in Walter Fessler's melodrama, The Life That Kills, is one of those actresses who, having literally grown up on the stage, tells many a pointed story with names that now flash in letters of electric light above the actress as pendants. Mlle. Jaguarina played pages with Edwin Booth and was a pet of J. B. McCullough's. While she was playing in Not Guilty, with Lewis Morrison and Gus Levisque at the Alcazar Theatre, San Francisco, Mrs. Annie Adams was a member of the company.

"One day Mrs. Adams came to my dressing-room and told me that she had a little daughter," said Mlle. Jaguarina. "Maude has finished the banjo and wants to learn the harp," she said. Then I noticed a wisp of a girl with light hair braided and plastered over her ears, standing in the corner. She had come in, hiding behind her mother, and I had not seen her. She stood with her head hanging bashfully, her little, pointed chin resting on her thin chest.

"That's my Maude," said her mother.

"How do you do, Maude?" said I.

"The child smiled shyly, but couldn't find her tongue.

"How old are you?"

"Silence, until the mother answered, 'She's eleven.'

"Would you like to learn to play the harp?" I asked.

"She nodded, but the words would not come. They did not come, although she sat shyly and contentedly in my dressing-room all evening. The first time I ever heard Maude Adams speak I paid for the privilege. It was when I saw her as Lady Babbie in The Little Minister."

Florence Smythe, who played Alice Adams in Nathan Hale at Proctor's Fifth Avenue this week, is one of the most pleasing of the younger actresses who are making modest claim to the favorable acquaintance of the

public. Her work is essentially refined, a characteristic of that school whence she graduated at the death of a late and great manager, Daly's Theatre. Since her appearance in The Great Ruby she toured for two seasons in Nathan Hale, afterward as Page Dearborn in The Pit, subsequently as the leading woman in The Volunteer Organist and last season as lead in the second County Chairman company, for which she has signed for next season. She is convent bred and a Canadian.

A zealous friend called with a pretty Westerner upon the late Sam Shubert. "Sir," he said, after introductions, "I and many others regard Miss Blank as the most promising of the younger actresses."

"But it isn't promise I want," protested Mr. Shubert. "It's fulfillment."

Wilton Lackaye knew Bernard Shaw in the days when his name was George and he spluttered Socialism in London.

Eventually the then George B. Shaw married a rich widow, and one of the disciples of his Fabianism, meeting him, said: "Mr. Shaw, I congratulate you. You can now sell all that you have—now you have something to sell—and give to the poor."

"Not at all," returned Shaw, reported by Lackaye; "I don't practice Socialism. I preach it."

Apropos of Ada Dwyer's part, the negress in William Gillette's latest play, the story was related by a Lamb that the negotiations for Ada's services were attended by more than the usual inter-managerial complications. Beside, the actress herself was loath to desert her charge of many years, Eleanor Robson.

"You see," she said by way of explanation to Mr. Gillette, "I have been with Miss Robson almost ever since she began playing. Her mother and the management wished—"

"But," urged the spare star, "I should tire of the duties of a nurse. Don't you?"

Obstetrical humor, of which he gives so much evidence in The Heir to the Hoorah, is not a new field to Paul Armstrong. While he was still known as "Right Cross," an eccentric sporting writer, he lent his presence to a Bohemian assemblage in the rooms of a humorist living on Ninth Street.

A young woman with tawny hair recited the curiously inappropriate poem, "The Children's Hour."

A pertly innocent young thing, who had wandered unaware into this cage of lions and sat mutely beside Paul Armstrong, said:

"How many children have you?"

"I don't know," answered the author of The Heir. "I haven't been home for three years."

A member of the Professional Woman's League, meeting a busy newspaper woman on Broadway on one of the recently unspeakable days, said: "My dear, why do you run about so?"

"We run," retorted the hurrying girl heatedly, "that you may read."

THE MATINEE GIRL.

THE RUSSIAN COMPANY'S SEASON.

New York will have an opportunity next season of witnessing again the fine acting of the Russian players, Paul Orloff and Alla Nazimova, whose work is gratefully remembered by all who were fortunate enough to attend the remarkable performances given by the Russian company last Spring.

Mr. Orloff, who will have his own theatre in New York this coming season, has engaged Madame Nazimova for leading roles, and his support will include several prominent members of the famous Stanislavsky company, which in Russia has become distinguished through the presentation of the works of the great modern dramatists, Ibsen, Tolstoy, Hauptmann, Gorki, and Tchekhov, who is styled the Turgeneff of Russia.

Among the plays to be given here are Gorki's The Night Refuge, and a play he is now writing for Mr. Orloff called The Children of the Sun, Tchekhov's Uncle Vanya, and a play by the same author called The Apostles, which has been employed as a symbol in the struggle for Russian freedom. Other plays will be Ibsen's Ghosts, with Orloff as Oswald; The Sunken Bell, in which he takes the role of Heinrich, and a recent play of Behr called The Apostles, which has been favorably compared with Ibsen's An Enemy of the People, being an exposition of the need of unity in reform movements, together with perfect freedom for individual development.

Still another play recently accepted by Mr. Orloff is The Family Zwoe, by David Pinsky, a Jewish playwright who for some time has resided in this country. The problem presented in this play is the conflict between the younger generation of Russian Jews and the old, the former struggling for assimilation with other races, and the latter making their splendid if hopeless stand for the preservation intact of ancient Judaism.

Among those who already have subscribed for the entire season of the Russian company are a number of Americans.

QUEBEC MANAGER SUED.

The Quebec Auditorium Company has brought action against A. J. Small, manager of the theatre connected with the Auditorium, to render invalid the agreement existing between them. The manager is charged with booking plays below the standard agreed upon; with neglecting his duties as manager; with allowing an action in judgment to be taken against him and an attachment to be levied on the property of the theatre; with advertising himself as proprietor of the theatre; with failing to keep proper account of the business of the house, and with depreciating the value of the property in order to buy it at his own figure. John C. Thurston, local manager of the house, is also charged with neglect of duty and with failure to make certain returns to the company as specified in their agreement. The answer of these allegations has not been filed.

PLANS OF MANAGERS.

J. W. Morrissey will be associated with George H. Brennan in the business management of the Modjeska tour.

F. C. Whitney has sold to W. T. Carleton the entire production of the comic opera, When Johnny Comes Marching Home, with which he hopes to revive the trademark of the Carleton Opera Company. His son, W. P. Carleton, will sing the leading male roles. The season will open Aug. 28 in Philadelphia and extend to California.

All of A. H. Woods' fifteen companies are rehearsing, and will be playing by the middle of August. Besides Elsie Fay in The Belle of Avenue A and Bickel, Watson and Wroth in Tom, Dick and Harry, Mr. Woods will have over a dozen melodramas on tour this season. Queen of the White Slaves, Confessions of a Wife, Julien Rose in Fast Life in New York and Tracked Around the World are the only four of last season's productions to go out this year, while Louise Beaton in Bertha, the Sewing Machine Girl, Lured from Home, The Crooked Path, Queen of the Highlanders, Lights and Shadows of New York, N. S. Woods in Lost in a Big City, Dangers of Working Girls, Fallen by the Wayside, and Charles T. Aldrich in Secret Service Sam are the new ones. In addition Mr. Woods will also manage the Third Avenue, Thalia, and Olympic theatres in New York city.

Charles Frohman returned July 25. His plans are: The Empire Theatre will begin its season with John Drew in a new play by Augustus Thomas. Margaret Dale will be his leading lady. This engagement will be followed by Maude Adams' season in Peter Pan. N. C. Goodwin, who begins a three years' starring engagement under his management, will first appear in Beauty and the Barge. Ethel Barrymore will have Alice-Sit-by-the-Fire. Sothorn and Marlowe return from England in four weeks for rehearsals of The Taming of the Shrew, Twelfth Night, and The Merchant of Venice, in which they will appear at the Knickerbocker Theatre in November. For Virginia Harned he has a new play by Henry Arthur Jones, which will receive its first representation at the Hudson Theatre. He will open Daly's Theatre Sept. 4, with Edna May and an English company in The Catch of the Season. William Crane will appear in An American Lord, which will come to New York in January, and The Way of a Fool, by Alfred Sutrö. Among the new productions announced are Clarice, by William Gillette, with Marie Doro in the title role, which will open in Liverpool in September; George Ade's The Varsity Man, with Joseph Wheelock, Jr., as star. Maxine Elliott will open the Criterion with a new Fitch play. He has arranged with Sir Charles Wyndham and Mary Moore to return to America after the New Year for a fifteen weeks' tour. Fay Davis will return to New York in November and appear in the new comedy, All-of-a-Sudden-Peggy. Ellen Terry will continue under his management, also Marie Tempest, Ellaline Terriss, and Seymour Hicks. He has arranged with Georges Feydeau for his farcical play, The Duchess of Folles Bergere, which is to be arranged by Paul M. Potter, who returned here with him. This play with music is for Hattie Williams' starring tour in December.

George C. Tyler, who has been touring Europe in his new automobile, arrived July 25 on the Kronprinz Wilhelm. In speaking of his theatrical plans for the coming season he said: I brought the completed manuscript of the new Hall Caine play, The Prodigal Son, and shall begin work immediately to arrange for the production, which is to be made at the New National Theatre, Washington, the week of Aug. 28, and the week following will come to the New Amsterdam Theatre. Aubrey Doubecault has been engaged for the title part and Edward Morgan will play Magna, while W. H. Thompson and J. E. Dodson will also have important roles. I signed a contract with Eleonora Duse for another American tour. She will come over about the holidays for a six weeks' engagement, which will be confined entirely to New York and Boston. She will appear in repertoire, Ellis Jeffreys will remain as a star at the Haymarket Theatre, London, until about Jan. 1, when she will appear in New York in a new play being written for her by Alfred Sutrö. Eleanor Robson is to have two new plays, one by George Bernard Shaw, the other by Clyde Fitch. Mr. Shaw is very anxious that Miss Robson shall first open in his piece in London. Miss Robson has time booked for her at Daly's Theatre, beginning about Jan. 1. She has passed her summer vacation largely in Brittany, and with her mother, Mrs. Madge Carr Cooke, is returning on the Kaiser Wilhelm der Grosse, due here yesterday.

James R. Somes, formerly manager of The Prince of Pilsen company, is to manage Peggy from Paris this season.

James Kyrie McCurdy has signed a contract with Rowland and Clifford, of Chicago, to star his next season in his new Hebrew play, The Old Clothes Man. The production will go on the road about Oct. 15.

The Shuberts announce that the engagement of Fantana, which was to have ended at the Lyric about Sept. 2, has been extended until late in October, when it will have had nearly four hundred performances in New York.

The Adair, Gregg and Adair company, after a very prosperous seven weeks' stock engagement in Grafton, W. Va., will open their road tour Aug. 21, in the same city, producing His Sister's Sin, The Winning Hand, A Gentleman Burglar, For a Girl's Love, For Love's Sake, and Darkest Hour. The company has been selected, and will include several familiar Broadway faces.

Mary Emerson, under the management of Samuel Lewja, will be seen next season in a new play, Will o' the Wisp. The play is an original romantic drama written for Miss Emerson, and will be given an elaborate production. The season will open in September.

Henry W. Savage has signed a contract with Reginald De Koven and Frederick Ranken by which they are to write for him four comic operas, one each year for four years. The plot of the first has already been mapped out, and is to be called The Student King. The announcement is especially interesting from the fact that it is a step toward the establishment by Mr. Savage of a permanent company along the lines of that at the Opéra Comique in Paris. It is said that he will conduct it in the same way as his English grand opera companies and English Parsifal companies, and will endeavor to find and encourage native talent in preference to foreign singers.

THE SPANISH STAGE.

Butti's *Fiamme Nell'Ombra*—Guerrero in *Autumn Roses*—A New Musical Play.

(Special Correspondence of The Mirror.)

MADRID, July 20.

The event of the theatrical season just closed was the engagement at the Comedia of the Italian star, Mariani, who was supported by her husband, Zampieri and a fine company, prominent in which is Ettore Paladini, ranked by Madrid critics as superior to any of the much heralded French comedians who have recently visited the Spanish capital.

Teresa Mariani, whose fame in Latin-America corresponds with that of Duse in the United States, is an actress of marvelous versatility and her repertory is of incredible length and variety for those unaccustomed to the exigencies of the Spanish theatre, where a frequent—sometimes a nightly—change of bill is demanded. She excels both in serious drama and in comedy and presents not only the works of the great Italians, but numberless translations from the Scandinavian, English, German and French theatres, including the Ibsenian drama, farces in the style of Brandon, modernized melodramas à la Sardou, comedies by Becke, philosophical works by Butti and the naturalistic dramas of Traversi.

The work that attracted the most attention perhaps was that of her celebrated countryman, Enrico Butti, entitled *Fiamme nell'Ombra*. Butti, who is the representative of the dramatic school in Italy which is succeeding the crudely naturalistic school, is an ardent disciple of Ibsen, and the methods of the great Scandinavian are obvious in his work.

In the play referred to the leading characters are Antonio and his sister Elizabeth. The former, while loving a girl who returns his affection, renounces his earthly happiness for a religious ideal and enters a monastery. Elizabeth meantime has yielded to the importunings of a young and wealthy lover and is cast off and disowned by her brother, who has risen superior to the faults of weaker mortals. Years pass and Elizabeth, who has been abandoned by her lover, returns sad and destitute to implore pardon of her brother, who has grown a middle-aged man, and is perhaps less rigid in his notions of merited retribution. At all events he forgives the erring one and she is reinstated in the family home. Here intervenes the persistency, according to Ibsen, of temperament. A man in the flower of youth, and no less a person than the son of Antonio's old love, appears upon the scene, and Elizabeth, who is still beautiful and knows not forbearance, ensnares his fancy and becomes his mistress. Antonio, horrified at this last proof of what he considers his sister's unregenerateness, bitterly reviles her and is about to cast her forth a second time when she turns on him with this stunning accusation: "My sin has injured me alone; yours has brought misfortune upon the woman who loved you, forcing her into a loveless marriage."

Her words illumine the conscience of the egotistical priest, who sees for the first time that he, too, has sinned. Again he forgives her, and together they go away to minister to the weak and wretched who are ever in need of ministration. It has been wisely commented that the drama does not end with the fall of the curtain. In this play, as in many of the ultra-modern school, it seems impossible that there should be an ending to the story until the lives of the people are ended.

At the Español Maria Guerrero and Fernando Diaz de Mendoza closed their season with *Rosas de Otoño* (*Autumn Roses*) by Benavente, whose comedy has made the hit of the season, being neither too grave nor too gay, but just right to suit the taste of the Madrileños. The play was given an elaborate production, and the performance of the gifted star and her husband won the encomiums of the critics and public.

The argument, from an Anglo-Saxon viewpoint, is inane rather than enlivening, vulgar rather than dramatic; but the treatment is in the brilliant Benavente's most happy vein, and the complicated action, the types faithfully copied from the upper-middle class, the mixture of absurdity and sentiment, and finally the trite and stereotyped moral, have captured the middle-class theatre-goer while the witty and often racy dialogue has won the intellectuals.

The protagonists are Gonzalo and his wife Isabel, the latter a pure and noble wife and mother, the former a gay Lothario despite his forty years, who makes love both secretly and openly to his wife's friends and even to the better halves of his own. Not that there is anything novel in the middle-aged Don Juan, and besides this one shows such shocking bad taste.

Gonzalo and Isabel have a daughter, Maria Antonia, who marries the man of her choice, but the latter, taking the lead of his new papa-in-law, immediately begins to neglect his bride and to devote himself to other women, to the dismay of the fickle Gonzalo, who, while the cause of his wife's wretchedness, cannot brook the wretchedness of his favorite child.

It seems that here the playwright loses his opportunity to infuse an element of sincerity into the play, which might transpire in the regeneration of Gonzalo through love for his daughter and a tardy recognition of his wife's nobility. Instead of this, however, his reformation is due to latent twinges of gout which remind him that life's autumn is at hand and to an awkward situation resulting from his

attempted gallantries toward the spouse of his most intimate friend. Isabel at this juncture succeeds in convincing the jealous friend of his wife's complete innocence and in impressing upon the amorous Gonzalo the gravity of his offenses.

The comedy terminates with general reconciliations, the "roses of Autumn" being presumably the reawakened loves of the faithful Isabel and the recalcitrant Gonzalo. When all is said the presentation of the play seems rather a concession on the part of the actress who is pre-eminent in upholding the dignity of the theatre in Spain.

Enrique Borrás ended a successful season with his own production of *Los Viejos* (*The Aged*) by the famous Catalan playwright, Ignacio Iglesias, the Spanish translation being the work of De La Parra. While Borrás has demonstrated again his remarkable genius, the play has been criticised for its excessive gloom, unrelieved by a single gleam of brightness.

Los Viejos, which is distinctly socialistic, paints in darkest colors the egotism of the employer who turns out the aged workmen after years of productiveness to make way for the young. Two aged couples, one being childless, find themselves face to face with a life of penury, both husbands having been discharged from the factories where for years they were

At present, the Silly Season being at its height, the most popular piece in Madrid is *El Perro Chico* (*The Little Dog*), a musical comedy which is drawing enormous crowds. The action revolves about a circus clown who loses his trick pug and who travels to Tangiers in search of him, the circus being put out of business by the loss of its two star performers. The pug meantime has been found by an indigent gentleman who pawns his furniture for the price of a railway ticket and starts, hot-footed, on the train of the clown, hoping to win the reward of twenty thousand francs which the latter has offered. He always reaches a given point a few moments after the clown has departed, and when he finally overtakes him at Tangiers and claims the reward the latter refuses on the ground that the pug has grown too stout owing to over-feeding on the part of his too-anxious guardian.

"Has not the pug's star act consisted in squeezing himself through the eye of a needle or some other infinitesimal aperture? His embonpoint now renders him valueless! Certainly he will not pay one centime of the reward!"

The progress from Madrid to Tangiers affords opportunity for a diversity of costuming and ballet and the adventures of the trick pug keep the audience in an ecstasy until the

NOTES FROM AUSTRALIA.

SYDNEY, June 19.

A remarkable and significant feature of the Australasian theatrical season is the increasing predominance of the American element. On the 17th inst. Tittell Brune opened the New Zealand campaign at Wellington. Nance O'Neil was enthusiastically welcomed at Melbourne, while Andrew Mack "came, saw and conquered" in Sydney, where John F. Sheridan is doing big business at the Criterion with the American musical comedy, *King Dodo*, in which Maud Ambler is prime favorite. In Melbourne Sanford's American company is attracting good audiences, while at Harry Rickard's Sydney and Melbourne theatres the programmes continually include the names of American vaudeville stars. Not a few Americans are also found among the various stock companies.

At Her Majesty's, Sydney, Andrew Mack in Tom Moore repeated his Melbourne success and had not been long on the stage before he had become installed as a favorite with the huge audience, which greeted him as one of the best impersonators of Irish character yet seen in the Commonwealth.

Julius Knight has been sadly missed at the Sydney Theatre Royal, none of the company being enabled to satisfactorily replace him. Consequently there have been rapid changes in the bill, Maud Jeffries appearing in her most successful parts. It is anticipated that Mr. Knight will be enabled to rejoin the company during the Adelaide season in July next. Maud Jeffries will be succeeded for a season of three weeks by Williamson's Gilbert and Sullivan Repertoire company, after which William Anderson will bring his company from the Sydney Palace for a prolonged term.

The conversion of the Sydney Lyceum into a kind of religious mission hall necessitated William Anderson opening his Sydney season at the Palace, where the limited size of the stage proved a heavy disadvantage, notwithstanding which he enjoyed crowded houses from the start. Next month he will remove to the Sydney Royal, where he will be more at his ease.

At the Sydney Criterion Maud Amber, who talks of remaining in the Commonwealth, divides honors with John F. Sheridan in *King Dodo*.

It is very doubtful whether the schemes for erecting a couple of new theatres in Sydney will materialize. There is a sufficient number already.

Rose Musgrove is still in a private hospital.

Nance O'Neil opened in Magda at Her Majesty's, Melbourne, supported by Jane Maybury, Mrs. Henry Bracy, Ricca Allen, Peg Bloodgood and McKee Rankin, Glendenning, Robson and Friend. The *Fires of St. John* will follow.

Bland Holt is doing remunerative business at the Melbourne Royal with *Sporting Life*, the continued attractiveness of his revivals preventing the production of many popular plays of which he holds the Australasian rights.

At the Melbourne Princess's George Stephenson holds a trump card in *Will Adams* which is nightly crowding the house.

Sanford's American company is still at the Melbourne Bijou, the bill being changed weekly.

The Knight-Jeffries company will open at the Adelaide Royal in July.

In Western Australia Robert Brough has recovered sufficiently to appear as the old sea captain in *Beauty and the Barge*, but Herbert Fleming has been so ill that he had to be removed to a private hospital. The company has since appeared in Adelaide and will open in Melbourne on the 8th proximo.

Good progress is being made with the erection of the new theatre, to cost £15,000, at Kalgoorlie. JOHN PLUMMER.

ENGAGEMENTS.

Albert Latscha, for *The Gypsy Girl*, and has gone to Atlantic City to remain until rehearsals are called.

Helen Marvin, by Henry W. Savage, for *Matricula* in the new John Kendrick Bangs-Manuel Klein opera, which is as yet unnamed. It is the first original libretto Mr. Bangs has given the stage. The plot is decidedly original, dealing with life in the year 2005. The new work will have a production early in October.

Bijou Fernandez, to support Thomas W. Ross in *A Fair Exchange*.

Will Hall, as manager of Henry W. Savage's Western College Widow company.

Charles D. Connolly will do the advance work for Henry W. Savage's *Sho Gun* company again this season.

Llewella Smith, for the role of the flirtatious milliner in the Eastern County Chairman company.

Reuben Fax, by Henry W. Savage for one of the principal comedy parts in the new John Kendrick Bangs-Manuel Klein opera.

Frankie Bailey, by Matt Gran, for *The Ginger Bread Man*.

Laura Hope Crews and Frank Willard, to support Henry Miller in *Frederick Lemaire* at the benefit for the Hebrew Infant Asylum at Arveroe. Harry Sullivan and Louise Meyer will support Rose Stahl in *The Chorus Lady*, a one-act comedy by James Forbes.

Zelma Rawlston, by the Shuberts, for the principal feminine role in *The Earl and the Girl*, which is to reopen the Casino Theatre in August.

Maida Snyder, for the forthcoming production of *The White Cat*.

Lizzie Hudson Collier, Charles Gotfield, Donald McLaren, Percy Ames, and Claire Kulp, for *A Fair Exchange*.

Freeman Barrow, for *The College Widow*.

George Le Guere, by Harry Dool Parker, for the juvenile lead in *Under Southern Skies* (Eastern). Mr. Le Guere is spending several weeks in the Catskills.

Little May White, for a leading part with Charles A. Blaney.

Elythe Rowland, Grace Welby, Maurice Drew, and Alban Purcell, with Walter Foster.

Bertha Welby, for *Human Hearts* company.

Larry Mack, for *His Brother's Crime* company.

Kate Benetson, for *Way Down East*.



Photo Otto Sarony Co., N. Y.

MADAME BERTHA KALICH.

Above is a reproduction from a late portrait of Madame Bertha Kalich, who will make her initial appearance under the management of

Harrison Grey Flake in the title-role of *Masterlinck's Monna Vanna*, at the Manhattan Theatre, New York, in the Autumn.

employed. The couple whose woes fill out the three acts of this homely tragedy have a daughter, Engracieta, who is beloved by a young workman, Augustin, but the latter, dreading the added burden of the girl's parents, is loath to wed now that dark days have befallen the family.

The father and mother, thinking only of the young people's happiness, beg the timorous swain to wed their daughter and offer to go away and bear their poverty alone. To the credit of the youth he it said that he finally becomes inspired by the self-abnegation of the noble old man and woman and promises to make Engracieta his wife, but the sufferings of the father have been such that he cannot now support this sudden joy, and he falls lifeless at the feet of the boy and girl standing at the threshold of life. His last cry is the universal one, expressed or unexpressed—a wail for his own lost youth and happiness; for at the moment of going, though magnanimous the soul, there is always the agonized yearning for life at its fullest and best.

In the character of the aged father Borrás has added one more to the list of his wonderful creations. For the rest, the critics are beginning to grumble because he confines his productions chiefly to the works of Catalan writers.

arrival at Tangiers. That the author has verity on his side is proved by the applause that greets each entrance of this dog comedian, whose actual disappearance would no doubt prove as fatal to the theatre as it did to the circus.

DE VERAS.

CUES.

The Pearl and the Pumpkin, the new extravaganza by Denslow, West and Bratton, will be the opening attraction at the Broadway Theatre this season. The first performance will be on Aug. 21.

Managers Miller and Conyers, of Our New Minister, who have been in Europe the past two months combining business with pleasure, returned on the Cunard steamer *Panama* via the Mediterranean on July 22.

Mr. and Mrs. William Haworth's family was enlarged by the arrival of a daughter on July 19, making the second young Haworth.

Walter Lawrence is conducting the rehearsals of *The Sultan of Sulu*, which will inaugurate its fourth season Aug. 19.

E. E. Rose will stage *The Belle of Avenue A*.

Clara Bloodgood arrived from Europe July 25. While Charles W. Butler was rehearsing in *The College Widow* company at the Garden Theatre recently, his right middle finger was caught in a rope while he was dropping from a piazza, and was torn off at the first joint.

LONDON BOHEMIA.

Recollections of the Vagrant Club and Some of Its Clever Members.

I always read THE DRAMATIC MIRROR, but if I have to omit any columns of it through stress of work I never overlook Mr. Milton Nobles' "Shop Talk."

His paper about your Bohemia in your copy of the first of July brought back to my mind the experiences I had in my salad days of the Bohemians "who flourished in my time—a melancholy phrase if taken aright, reader," as Elia said. Among other Bohemian clubs in London, I remember the old Vagrants. They met first of all, I think, at a tavern in St. Martin's Lane; then they migrated for a short season to Salisbury Court, Fleet street, a region associated with journalists, and finally settled down for their few years of existence at The Coach and Horses opposite the historic structure in the Strand, Somerset House. The subscription was but 5 shillings, and there was a like sum for the entrance fee. But I may tell you that there were other demands than those of filthy lucre to qualify a man for election at the festive board. He must show that he had done something to prove that he had more than ordinary intelligence. I remember that Fred Herbert, whose cousin had married Horace Wigan, and I proposed a man who was acting as a sort of onlooker in front of the Olympic Theatre. We were rather troubled as how to describe him as he did not receive any emolument for his services. So Herbert suggested that he should be styled "a patron of the drama." The designation was fatal to his candidature, as the members, who all voted at the election, declared they would not have any "patrons" to bother them, and, although I was a committeeman, he was most ignominiously black balled.

I remember among our members we had Jimmy Fernandez—I beg his pardon, Mr. James Fernandez—but we called him Jimmy in those days, and Dominick Murray, who used to come to us after his performance in Arrah Na Pogue, After Dark or It's Never Too Late to Mend at the Princess, and had to give us some of his Irish songs no matter how tired he was, and a lot more actors of smaller position. By the way, the night on which the "patron" was blackballed H. J. Montague, then playing at the Olympic, was elected. However, we were not by any means limited to histrions.

We had a very good number of slaves of the pen. Well, their slavery was tempered with a good deal of relaxation. My old friend Joseph Ashby-Sterry, still in the very prime of his health and his genius, was in 1867 a "Vagrant." So was Henry S. Leigh, whose "Carols of Cockaigne," "Strains of the Strand" and "Gilbert and Quill" ought to live forever. I remember seeing H. S. Leigh, J. W. Prowse (the Nicholas of Piss and sub-editor of the Daily Telegraph) and Dillon Croker, F. S. A., the son of Crofton Croker, Sir Walter Scott's member for Fairland, sitting on a sofa together—we Vagrants had a sofa; perhaps I should have said the sofa—and, by Jove, they might have been triplets. Leigh adapted several opera bouffes for the Alhambra, but I think his great ability was shown in his verses. They who remember his "Lines to a Fly," his "Twins" and his "Gift of the Gab" among others will I believe share my opinion. I am reminded of meeting him at the Savage Club when it had rooms in Covent Garden, the vegetable market of our metropolis, during the run of Le Roi Carotte.

"I see, Leigh," I said, "where you got your inspiration from."

Leigh took the mild joke very gloomily. He made baddish jests himself, but he did not like people to strike their wit off him. I think that his humor was helped by his metallic voice, and I am sure that his songs lost nothing by his reading, as he accompanied himself on the pianoforte, though his vocal tones could hardly be called musical.

By the way, another versifier who used to give us his own lyrics was Frank W. Green, the author of very many pantomimes. Who can forget his naughty boy who read such improper literature as Bradshaw's Railway Guide and the Post Office Directory or can fail to remember the cruel youth who "took a holiday from school to see the kittens drowned," and when he went to bed and was left in the dark was haunted by the feline mamma. Finally how he screamed for help, crying out "The Cat! The Cat! And then they brought the lights."

Another Bohemian vocalist was a parliamentary reporter, "a gallery man" named Snell, who had a good voice and accompanied himself very pleasantly upon the pianoforte. One of his numbers was set to the air from Lucresia, Il Segreto. I will give two of the verses, the concluding one it would be better to omit. I am writing from memory, so I do not promise to be verbally correct. I think the lines run:

All you gents what dine out upon raspberry tarts,
And jellies and such kind of scraps,
That worries your vitals with hock and champagne,
And all sorts of foreigners' taps;
When you wake gallons queer in the morning,
And find your head all of a whirl,
I'm blessed if I think there's a thing you can drink
As 'll equal three penn'orth of puri.
Good early puri, before all the worst.
I'm blessed if I think there's a thing you can drink
As 'll equal three penn'orth of puri.

All you ladies what come up to town in the Spring,
And ride up and down in your broughams,
Who shake up your insides with concerts and gigs
And waiters in Willis' Rooms,
If you'd make yourselves right in the morning,
And put your hair into a curl,
I'm blessed if I think there's a thing you can drink
As 'll equal three penn'orth of puri.
Good early puri, etc.

Puri, I think, is a mixture of porter and gin.

The fashionable "assemblies" were held at Willis' Rooms up to the last forty or fifty years.

But Snell could charm us with other lyrics, witness, "Had You Ever a Cousin," which was always applauded by Hain Friwell, who was a very proper gentleman and not a bit of a Bohemian. Another gentleman whom I never believed to be a genuine Bohemian was my esteemed friend William Sawyer, the author of those charming volumes of poetry, "Ten Miles from Town" and "The Legend of Phyllis." He was the editor of Funay Folks and The South London Press and a very good friend and staunch clubman. But when he came to the Vagrants I could never make out whether he put on his mask or took it off.

I never heard Ashby-Sterry sing at the Vagrants' Club, though I have elsewhere, his low notes seeming to come from the bowels of the earth. But his lines are too delicate and refined for mixed audiences; indeed they are more suited for reading than singing.

We had our club song which the author and our treasurer used to sing at each weekly meeting, being accompanied by the composer, dear old Billie Bayne, the organist of Bow Church in Chelsea. This song was such a favorite with E. L. Blanchard that he used to ask for its repetition if he happened to arrive after it had been given.

Among the older members we had were Dr. Carpenter, the author of "What Are the Wild Waves Saying"; Mr. Tomlins, the dramatic critic who had a row with George Vining about the treadmill scene in It's Never Too Late to Mend, and James Bruton, who had been a most prolific comic song writer. He had written some farces, but his great charm for the Vagrants was his unceasing humor and habit of punning. He took the chair on the club's first annual supper—we were far too Bohemian to have a dinner—which was held on February 29, 1868. In proposing the health of the Queen Bruton said that he was sure that every Englishman would die in her defence. "In fact," he added, "if an enemy landed on these shores I should be like to-morrow; I should be the first to march" (first o' March). But punning was Bruton's element. Years before, when actors did not generally associate with royalty and the aristocracy, the members of the Surrey and Victoria Theatres had a room in the Tankard Tavern in the Kennington Road. The walls of this room were decorated by grotesque portraits of the principal members drawn by Alfred Crowquill. Among these pictures was one of Mr. Dale, a man of good family, who played the heavies at the Surrey. Some one remarked to Bruton that it was surprising for a gentleman of Mr. Dale's connections having his portrait in a public house. "Why?" said Bruton, "where would you expect to find a well-drawn mug of old ale if not at a public house?" The question was unanswerable.

By the bye, the Vagrants had the portraits of a great many of their members drawn by Sam, the amiable and clever French artist, at that time illustrating the London Figaro. The landlord of the tavern attempted to seize them for some claim that was disputed, but an appeal to a magistrate placed them at the disposal of the members. Indeed, I have my likeness in my library where I am writing.

We had a small sprinkling of artists, one of whom prided himself upon his resemblance to Charles I. It must have been on a day when the King had not been *caléd*. In fact Bohemianism was more prominent among the gentlemen of the brush and the least apparent among the histrions than with other members of the club. I suppose Concannon *père*, a scene painter, was the *se plus ultra* of unconventionality. His clever son, an excellent artist, may be considered second to his father as regards Bohemianism. In reference to their art I cannot speak of the elder man's work, as I never saw any of it, but Alfred Concannon should have attained a far higher position than he reached. His illustrations to H. S. Leigh's "Carols of Cockaigne" were delicate and nice and his pictures in the little magazine of the club, *Vagrant Leaves*, were full of ability. I have not mentioned *Vagrant Leaves*, which ran three months, its pages being entirely supplied by the members. Indeed I think it was easier to obtain contributors than subscribers, as a celebrated nobleman once quoted, "Some has brains and no money, some has money and no brains." I think brains predominated money with the Vagrants although the quantity of beer drunk on the Wednesday nights must have muddled them. However, when they turned out from the Coach and Horses at about three in the morning the members were orderly, and if they found their legs unreliable they would manage to take a cab.

I think the club had no laws; at least only unwritten ones. I know there was a question of disclubbing a member for bringing his publisher to the weekly festive meeting, but I take it that there could hardly have been such a law formulated. Indeed I never saw a sign of any regulations while I was on the committee and I never heard a reference to the

laws having been broken by this member or that, and I believe that two or three gentlemen would have broken the lot from mere cussedness if they had existed. But the men stood by each other. Witness the number of Vagrants who went to the Princess' Theatre to witness Dominick Murray's first appearance as Shylock.

The language was not particularly guarded with the Vagrants; they said what they pleased and sang what songs they chose. But for all that art and literature were sometimes discussed with knowledge and judgment, and visitors who came to the club went away most favorably impressed. It only existed three or four years, but such of its members as still survive remember it with pleasant associations. The Vagrant Club was a community of Bohemians of all callings in literature and art, and although its members have drifted and many have joined the great majority, including the Shakespeare-like Damer Cape, I look back to those youthful days with attachment and regret.

CHARLES OSBORNE.

Yorick Club, London, July, 1905.

EDMUND DAY.

The first page of this week's MIRROR contains a picture of Edmund Day, the playwright, and actor, as he appears in his own comedietta, The Sheriff. Mr. Day has had a varied experience on the stage and has played with many prominent companies. For the past few seasons he has devoted himself to vaudeville, in which branch of the profession he is very prominent. He has made a close study of the tastes of the patrons of vaudeville and in that way has been able to avoid the mistakes made by many playwrights who seek to supply performers with material. Mr. Day has written more than thirty sketches and nearly every one of them has been successfully produced. His best work was probably done in Pala, that he wrote for Hal Davis and Ines Macaulay, and later elaborated into a three-act comedy-drama, with the leading part altered to fit James J. Corbett, who starred in the piece last season. Hereafter Mr. Day intends to devote most of his spare time to turning out plays for the popular-priced houses, and he now has more orders on his hands than he can fill. He will continue to appear in vaudeville with his own company, but when he is not busy entertaining the public he will be hard at work at his desk. When Mr. Day is at home he resides in one of the prettiest parts of Brooklyn, in a comfortable house that was built from the proceeds of his skill as a sketch writer. His tastes are simple and he finds his greatest pleasure in the society of his wife and child.

BURNHAM HEARING POSTPONED AGAIN.

A further postponement of the hearing on the writ secured by Charles M. Burnham, of the Theatrical Managers' Association, has been agreed to by the counsel, this time until September. The date has been advanced about once a week since Mr. Burnham's arrest on the charge of criminal conspiracy in the suit of James S. Metcalf against members of the Association.

NEW METROPOLITAN THEATRES.

Longacre Square, New York, is to have another theatre, and it is expected the new playhouse will be opened by next March. Meyer R. Binberg has completed negotiations with Edward R. Thomas for a lease of the property at the northwest corner of Broadway and Forty-fifth Street, opposite the Hotel Astor, and a force of men has begun work on the uncompleted foundation which was laid there for a theatre five years ago. The theatre, which may be named the Longacre or Comedy, was first started by the Sire Brothers, and after the foundations had almost been completed work suddenly stopped. Last September Hamlin, Mitchell and Fields obtained a lease of the property and had plans drawn, but the sudden death of Fred R. Hamlin complicated matters, and his partners, together with his widow, were permitted to give up the lease again to Mr. Thomas. Mr. Binberg will now build the theatre after the plans drawn for Hamlin, Mitchell and Fields. The house when completed will have cost, including the site, more than \$800,000. It will have a seating capacity of twelve hundred. It will be of Moorish design, and will in many respects resemble the Casino. There will be many offices in the building, while the corner will be fitted up for a bank, a large vault having been planned for that portion of the lower floor. Mr. Binberg said his plans for the productions to be presented in the new theatre were as yet incomplete, but that the house would be open to all high class attractions, and that it would not be allied with either the Syndicate or the Shubert Booking Agency in the matter of attractions.

Plans were filed July 26 at the Building Department of the city of New York for the new Arcade Theatre to be erected on the north side of Sixty-fifth Street, just west of Broadway, by the Empire Realty Company, of which John L. Miller is president. The estimated cost of the playhouse is \$175,000. It will have a seating capacity of 1,600. The architects, J. B. McElfatrick and Son, expect to have the building completed by middle winter or early spring.

The plans for the new Academy of Music of Brooklyn have been approved by the city authorities. When they were first submitted by Herts and Tallant, the architects, the Building Department of Brooklyn held them up because they apparently did not comply with the law governing the construction of theatres. The law provides that there shall be an open court in front of such theatres. The Academy of Music provided for an interior court, and, although the plans included nearly three times as many exits as are required by law, they were, nevertheless, deemed to be adequate in their provisions. The matter was referred by the Building Department to the Board of Examiners of the Department.

REFLECTIONS



Ann Singleton, whose picture is above, is a niece of Charles Warren Stoddard, the noted author, and an actress of versatility and charm. She made her first stage appearance on the Pacific Coast, and came to New York to accept a part in At the White Horse Tavern at Wallack's. She has been successful for the past three years in the best stock companies in the country, including the Buffington Stock company, of which she is now a member, and with which she has been for three summers.

William Collier says that English audiences encourage the actor more than those of America, and their applause is more spontaneous. "New Yorkers," adds Mr. Collier, "seem to say, 'we dare you to make us laugh.'" He went to London fifteen years ago with the Daly company. He was "Master" Willie then, and the call-boy in the company, also playing a small part in the introduction of The Taming of the Shrew. "But I never saw London," declares Mr. Collier. "I spent my entire time in the theatre. That's why it's all so new to me now, and I'm enjoying it all so hugely."

Rehearsals of Miss Dolly Dollars, the new Herbert-Smith opera, in which Lulu Glaser is to appear, began July 26 at the Knickerbocker Theatre. Melville Stewart, E. R. C. Herr, Carter De Haven, Charles Bradshaw, Carrie Perkins, and Olive N. Murray are among those in the company.

The Murray Hill Theatre will reopen on Saturday evening, Aug. 19, with Charles Bower in Papa's Boy, a musical comedy.

The Western College Widow company left New York last week on a special train for the opening in Chicago, July 31. The personnel of the company will be the same as that at the Garden Theatre, New York city, and includes Dorothy Tennant, Gertrude Quinlan, Lida McMillan, Edwin Holt, Frederick Truesdell, Dan Collier, J. Berensford Hollis, and Adeline Dunlap.

Mrs. Isabel Sinn-Hecht, who had been the lessee and manager of the Montauk Theatre, Fulton Street, Brooklyn, since the death of Colonel Sinn, her father, will have no interest whatever in the new Montauk Theatre, which is being erected in Livingston Street and Hanover Place, and which is to be opened in the Fall. The new theatre is to be under the local management of S. H. Cohen.

Kate Gotthold, last season with May Irwin, has signed for next season with Aubrey Mitten-thal's Four-Leaf Clover company. Miss Gotthold will spend a few weeks with her sister at Pablo Beach, Fla., returning in time for rehearsals.

The Rollicking Girl run was resumed July 24. The one hundredth performance is announced for Aug. 7; souvenirs will be given.

Clara Mathes and company have been pirating Miller and Conyers' Our New Minister in British Columbia, under the title of The Country Minister, without even going to the trouble of getting new names for the characters. Miller and Conyers have placed the matter in the hands of their lawyers.

Isabelle Walker, who was thrown from a horse while at Digby, N. S., hurt her back so badly that she was obliged to cancel her contract with Vance and Sullivan. She was to have opened her engagement at Newark, N. J., August 14, in Why Girls Leave Home.

Fay Davis, who sailed from Europe July 29 on the Lucania, will begin the season as a member of the company supporting Robert Lorraine in the George Bernard Shaw play, Man and Superman.

ENGAGEMENTS.

P. W. Felcher and Arthur Wellington, by Samuel Lewis, for Mary Emerson in her new play, Will o' the Wisp.

Melville Stewart, as leading man for Lulu Glaser in her new musical comedy, Miss Dolly Dollars.

Leon Quartermain, an English actor seen here last season in Forbes Robertson's company, as Claudius in Hamlet and other roles, by Charles Dillingham, for Maxine Elliott's company in Clyde Fitch's comedy, Her Great Match.

Kathleen Taylor, by Charles E. Blaney, for the part of Belle Macey in The King of the Opium Ring.

Mabelle Van Tassel, for leads with the Manhattan Stock company.

Mrs. Addison Pitt and Hazard Short, by Charles W. Allen, to support Viola Allen in her Clyde Fitch play this season.

Marion Berg will be seen in the role of Plum Duff in The Gunner's Mate at Proctor's Fifty-eighth Street Theatre this week.

John L. Newton, specially engaged by Vance and Sullivan for the leading male role in Why Girls Leave Home.

Fanny Addison Pitt, for Viola Allen in the new Clyde Fitch play.

Addison Pitt, re-engaged for Henrietta Crossman as general stage director of the Campbell forces.

For the Chase-Lister company (Northern): Clint and Beadie Robbins (fifth season), Maudie Neal, Vesta Montrose, Maybelle Bennett, Lily Bell Carowe, H. E. Brobst, Fred Mayfield, Leonard Goode, Jack Krall, T. C. McDonough, Clayton Macklen, Glenn F. Chase. Season opens Aug. 14 at Shenandoah, Ia.

IN OTHER CITIES.

SAN FRANCISCO.

Things are very quiet in theatrical circles this week, owing to the fact that the Columbia and California theatres are closed for two weeks and the Grand Opera House is having Yiddish drama by the Glickman Players, of Chicago. At the same time, the other theatres have been doing less well. The Tivoli gave Rob Roy and the Alcazar had as a novelty Colgate Baker's The Heart of the Goshute. Both have been great successes. John L. Sullivan is also doing a tremendous business at the Central.

The Grand Opera House has a bill in week with the Yiddish players July 17-24 and they are doing great business. The plays this week are Rabbi Osher, Kol Nidrey, and the Yiddish Hamlet.

The Columbia is closed for two weeks and will reopen at with Rina Kendall.

The California is closed and will reopen 29 for two performances of Ghosts, with Harry Mestayer as Oswald and Lillian Lamon, sister of Nance O'Neil, as Mrs. Alving. After these two performances Belasco Mager will send the co. on tour.

The Country Fair was the bill at the Majestic 17-24, with Frank Bacon in the leading role of Abigail Price. The house on Monday night was a large one and Mr. Bacon proved himself a capable actor. The rest of the players did good work in their separate parts. The horse race scene was very realistically set and brought forth a storm of applause. Next week, The Bachelor's Romance.

At the Central 17-24 John L. Sullivan heads the stock co. in Fast Lane in New York and is crowding the house at every performance. In the fourth act the actor-pugilist fought a few rounds with the villain and won out amid cheers and bravos from the audience. The gallery gods were not to be quieted until Mr. Sullivan made a speech. The co. was especially good. During the moving pictures of the Corbett-McCoy fight one of the films took fire and almost caused a panic. Many women fainted and some children were trampled on, but no one was seriously injured. Next week Hershell Mayall will appear in Blue Jeans. Agnes Rankin has been especially engaged to play the ingenue role.

The Tivoli has another big success in Rob Roy 17-24, which drew a crowded house on Monday night, the opening of the new comic opera season. To Max Freeman go the first honors for his efficient work as stage-manager. The ensembles were the best seen at the Tivoli for many weeks. The chorus work was little short of perfect, and with such a co. as the Tivoli has nothing but the best can be expected.

Arthur Cunningham made his reappearance in the same part and scored a great success, receiving an ovation on the opening night. His voice is as good as ever. Miss Condon was also welcomed back and received her share of the applause. Anna Lister appeared after a year's absence and is singing as well as ever. Barron Berthold has two good solos and receives the usual accolade. Teddy Webb was very funny as was the new comedian, Hayes; both scored heavily. Finally do good work and Miss Pajetta is a dashing grenadier. Next week, second week of Rob Roy.

The Alcazar is giving for the first time on any stage 17-24 Colgate Baker's Japanese drama, The Heart of the Goshute. The play has called forth much praise and the work is said to be a very creditable one. Two of the critics have termed it the Japanese Camille. The stage settings are particularly attractive and the play is put on in true Alcazar style. Julius Crozier, who made such a great impression in Madame Butterfly when it was first produced here, has the leading role of Kihama San and has scored quite as heavily as in the first Japanese drama. Will R. Walling was brought from New York to play the role of the hero and has received favorable notices. Nera Ross plays the role of the maid and was another bright spot in the performance. Howard Scott was the villain and added the proper touch to the role. The play was easily got two weeks, when White Whittier will commence his annual engagement, opening in The Fortunes of a King.

OSCAR SIDNEY FRANK.

LOUISVILLE.

The offerings at the various open air resorts continue to be the only amusement events prevailing here. Business at Fontaine Ferry Park, with its numerous attractions, is extremely good. Beautiful Riverfront, Hammer's and Belmont's and the Boulevard get their share of the patronage, and the nightly concerts at Jockey Club Park draw well. John C. Weber and his Cincinnati band of fifty musicians are filling a two weeks' engagement there beginning July 23. Conductor Weber is a favorite with Louisville audiences.

The Roof-Garden at Seelbach's is a newcomer in the field, excellent concerts being given there each night. Managers John T. Macaulay and Charles A. Shaw still linger in the East, partly on pleasure bent and partly to conduct the bookings at their respective houses. It is given out that the cream of the first-class theatrical offerings will be seen at Macaulay's during the coming season, and Manager Shaw is extremely well pleased with the bookings he has secured for the Avenue and the Masonic, both of which are under his management.

The tribute of the Hon. Henry Watterson to the late Joseph Jefferson, written from Europe, published in a recent "Courier Journal," caused widespread comment. The veteran actor's brilliant career, his close friends for years, and perhaps Mr. Watterson is the best qualified man in the country to deliver a eulogy upon the distinguished artist.

Zadie Harris has returned to her Louisville home after spending a number of years in Europe, principally in England and Paris. She is a pianist and composer of acknowledged ability. In a quotation from the Paris "Gaulois" unstinted praise is given her work generally, special mention being made of her latest composition, "The Art of the Magi," which is referred to as approaching the grand.

C. D. Kenison, a fire eater, died at the City Hospital here 30 of phosphorus poisoning. While occupying a humble position in the world of amusements, the man was well spoken of.

The famous "Crest" at Jockey Club was a notable event. During his two weeks' stay here the leader and his able organization created a very favorable impression. A return engagement is already announced.

The success of Fontaine Ferry Park is positively assured. Colonel John D. Hopkins and his associates have given Louisville an up to date place of its kind and are most fortunate in the selection of William Reichman as resident manager, he having demonstrated marked ability in making the place the success it has proven.

John L. Crovo, business-manager of Macaulay's, has abandoned his Western trip and with Harry Burke, also of the same house, is patiently awaiting the opening of the coming season.

Harace McCorkin, business-manager for the Wah-lons at the Buckingham, has also found Louisville a pleasant summer resort, and will welcome the opening of the season at his house.

CHARLES D. CLARKE.

COLUMBUS.

W. B. Kimball, president of the Columbus Amusement Co., which controls and manages the Empire Theatre, is still, as it were, sitting on the "lid," and only at intervals and occasional moments divulges any of the inside information in regard to future plans of the playhouse. Certain it is that the theatre will open about Aug. 28 with a stock co. also that Francis Morris is in charge of the management and everything back of the footlights is held in the hands of Mr. Adams, treasurer of the Amusement Co., who will have charge of the financial end of it in the business. These facts, together with the knowledge that both Mr. Kimball and Miss Horne have signed, constitute the state of the theatre.

Frank C. Osborne, manager of the Grand, was called from a much needed vacation to the deathbed of his grandmother here last week, and will stay in the city pending various small improvements at his house. The Grand was thoroughly renovated and redecorated last year, and will escape with the usual house cleaning this season.

The Midnight Flyer is the first attraction at the High Street and is booked to open the house Aug. 7. This place is being used by Dickson and Talbot as an open air over their circuit, opening the Indianapolis Theatre first, then coming to Dayton, to be immediately sent here. The act drop represents a Venetian scene, "The Passing Storm," and is painted to appear in a massive frame, hung against a scarlet velvet drapery.

The business at the various summer parks around the city has been really phenomenal this summer and the clearing of the season has been well improved as the public demanded. Olentangy Park, which so long had everything its own way, has at last in Indianapolis Park a rival of no mean dimensions. The great swimming pool, largest in the world, is attracting many hundreds of people from the former park, and as a counter to this Manager Dusenberry has opened wide his zoological gardens to the public and has temporarily at least, put aside the admission price of ten cents that was formerly asked. An old saying is that competition is the life of trade; the same is surely being lived up to here with a vengeance.

Preparations for the opening of the Ohio State Fair are well in progress. The West Side Rodeo, Min's Association, has a carnival which will cover a straight stretch of ground nearly a mile in

length. The Robinson Carnival co. have been engaged.

JOSEPH E. HAGUE.

SALT LAKE CITY.

Salt Lake is doing the handsome thing in supporting summer amusements. At present we have besides the great salt air bathing and dancing pavilion on the lake, the Grand Theatre, the Utah Theatre, the Utah Park (vanderbilt), and the Bon Ton (vanderbilt). In addition to this the Salt Palace, with its many attractions, has steadily continued to advance in the estimation of the public. The co. not only has a strong leading woman in Lanning Brown, but has most support in Harry Palmer, Big Bill Bittner, Theodore Larch, E. R. Stanley, Zella Covington, Cecil Fay, Ella Bittner, and Fannie Hammond. The bill for past week, which has drawn good houses, was For His Brother's Honor and Drains of Passion.

At the Utah Theatre and Victoria Gateman and a good co. presented A Domestic Bilizard to well pleased audiences entire week. For a curtain-raiser Miss Bateman and George Meiford gave the balcony scene from Romeo and Juliet, which proved a drawing card. The Utah Park (vanderbilt) Sanfretta and Mansfield in a sketch; Mrs. Jules Levy, wife of the deceased cornetist, and her two children in a musical sketch; Clifford and Arnold, Ed Simpson, and the moving pictures. Good business.

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OFFENSIVE AND EXCESSIVE PERSPIRATION

In the Summer time excessive perspiration discolors and often completely ruins the hands of dainty gowns. A complete remedy, however, for this aggravating trouble is now supplied by the CASSEL CHEMICAL CO., of Germany, which has opened a New York office, and is offering the famous Cassel Toilet Lotion to the public.

CASSEL TOILET LOTION absorbs all excessive perspiration and renders the hands colorless and odorless.

CASSEL TOILET LOTION does not shield but removes all odor of perspiration pleasantly and thoroughly, and is delightfully cooling and refreshing.

From the first application the most filmy white dresses may be worn with never an outward trace of moisture or discoloration.

European physicians commend it highly.

Parisian gown makers declare it a boon to women.

Large Bottle, \$1.00; Sample Bottle, 25c.

Money refunded if not satisfactory.

CASSEL CHEMICAL COMPANY, Suite 26-36, 54 West 23d St., New York

a Merry Khan. The third act is back in New Mexico, and the finale is very all live happily ever afterward. The plot is full of many comic situations, and as the opera has been presented the pruning knife has been used by Will M. Cressy, who wrote the book. The music is fully up to the standard of excellence for which Max Eastendorfer is noted and there is every reason to believe the opera will be a success. The popular songs are, "If the Stars Are Out To-night," "I Am a Happy Yip," and "My Little Mite of a Girl." Manager and author Eastendorfer himself led the orchestra and was greeted with much applause. J. Clarence Harvey was the inventor, Jack Henderson the electricity hunter, Olga Von Hatzfeldt had the leading soubrette part, and Editha Bussing was a good Queen Electra. The rest of the characters were all well taken and the chorus was effective. It will be kept on another week.

The Colonial Theatre will be opened Sept. 4 by Vaughan Glaser and an efficient stock co.

The Cleveland Theatre opens for the season July 31 with For His Brother's Honor.

WILLIAM CRASTON.

LOS ANGELES.

The managers of the moderate priced houses really have no complaint to make of the Summer business this year, for no matter what night of the week one drops in any of the theatres they are well filled. Of course the weather so far has been cool and pleasant and the big crowds who generally go to the beaches for July, August and September have held back. The Summer season of the theatres is a success. The managers have been rejoicing.

At Morosco's Burbank Theatre We Are King July 16-23 drew its regular patronage, and the play was well worth the effort of those who went. My Partner, a drama of Western life, will follow next week.

King of Detectives attracted large crowds at the Grand 16-23 and of its kind it was a good one—plenty of thrills, sensations and clever traps, all of which just suited the gallery. Lighthouse by the Sea will be next week's bill.

Belasco's brought forth their new leading woman, Isabelle Evesson, in Dorothy Vernon of Haddon Hall 17-23. This cozy little house was packed all week to see a splendid production of this romantic drama.

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tags, comedy act, A Duke's Mitten; Andrew McLeod, Irish minstrel; Duffy, Sawtelle and Duffy co. in sketch, Papa's Sweetheart. Crissalms and Gore in A Warm Match week 31.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Joseph Hoelmann, mgr.): Week of July 24: George E. Austin, McCann Family, Corbly and Burke, and the Musical Bell; good performances and houses.

WILLIAMSPORT.—VALLMONT PAVILION (L. A. Gray, mgr.): Vallmont Stock co. in A Parisian Princess July 20-22. Mistaken Identity 24-26, to good sized audiences; pleased; stage settings fine and co. strong. The Wheat Pitt 27-29.

NEW CASTLE.—CASCADE PARK THEATRE (Mahoning Valley Traction Co., mgr.): July 24-26: Edward Leslie, Tom Gillen, Libby and Frayer, Buskirk and Rich, Carron and Farnum, and moving pictures; performances good; attendance large.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): The regular season will be opened 2 with San Toy. George H. Primrose's Minstrels 5.

TENNESSEE.

NASHVILLE.—CASINO, GLENDALE PARK (Y. C. Alley, mgr.): The Beggar Prince Opera co. July 17-22 in Maid Pasha and Chimes of Normandy pleased large audiences. Girde-Girde and Olivette 24-26, drawing large houses. Humpty Dumpty 31-3.

VERMONT.

BENNINGTON.—LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): Lorne Elwyn co. July 17-22; strong co.; good business. Plays: Why Women Hate, The Black Hand, The Hand of Man, Cinderella, Sherlock Holmes.—BENNINGTON OPERA HOUSE (C. A. Wood and Co., mgrs.): In Old Kentucky 14. West's Minstrels 25.—ITEM: The Lorne Elwyn co. is now enjoying its annual vacation at Bennington prior to continuance of regular tour.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Gorman's Minstrels 18.—ITEM: A new theatre is to be erected in Barre on one of the finest sites in the city. The building, which will be a fire-proof structure, will in every way prove an ornament to the city and a credit to the co.

RUTLAND.—PARK THEATRE (Felix Biel, mgr.): July 24, Elsie Elston co.; good houses and well pleased audiences. Week 31, Lyceum Comedy co. from Lyceum Theatre, Troy, N. Y.

BELLOWS FALLS.—BARBER PARK, RUSTIC THEATRE (T. F. Kinty, mgr.): Week of July 23, Lyceum Theatre Stock co.; good business to good house. Week of 31, Dorothy Lewis co.

VIRGINIA.

RICHMOND.—CASINO (Jake Wells, gen. mgr.; Charles I. McKee, bus. mgr.): Weber-Fields co. July 24-26 presenting Pousse Cafe, pleasing fair business. Same co. 31-3.

WASHINGTON.

TACOMA.—Week of July 16-22 uneventful. Tacoma Star, Orpheum, and Crystal playing comedy and tragedy to 10-cent houses; bill not up to the standard this house has established.

WISCONSIN.

SUPERIOR.—BIJOU FAMILY THEATRE (Lauderman and Gullingrød, mgrs.): Opened (under canvas) July 24 with the following people: Ethel Jackson, Shean and Durr, Leon and Leon, Frank Bowman, and Lawrence Wall.—ITEM: The management announced that they will remain under canvas until Fall, when they will either build a theatre or move into a building suitable for popular priced attractions.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Herbert Opera co. continuing two weeks' engagement to good business; giving greatest satisfaction to appreciative audiences. Curn E. Leary's Stock co. week July 31.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Jones and O'Brien's Vanderville co., No. 2, July 28, 29.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Hueligan's Troubles July 17 pleased fair house.

ASHLAND.—GRAND OPERA HOUSE (W. T. Beeger, mgr.): Flora De Voss co. continue to draw good houses.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): The Holy City co. July 19; very good; fair house; Hueligan's Troubles 1.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): Uncle Josh Perkins 3. The Holy City 6.

CANADA.

LONDON, ONT.—SPRINGBANK PARK THEATRE: The Stoddard Stock co. continues to draw good business and please. The bill for July 24-29 is Woman Against Woman and The Senator's Daughter.—ITEM: The Grand Opera House will open for the season with The Girl from Kay's 24, followed by an exceptionally good line of attractions. Bennett's Vanderville Theatre opens Sept. 4. Both houses will be open week of 7 for the Old Boys' Reunion, but the attractions have not been definitely settled yet.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Pollard's Lilliputian Opera co. July 16-22 in The Runaway Girl, The Gelsa, Belle of New York, A Gaiety Girl, The Lady Slave, splendid business. Same co. 24-26.—AUDITORIUM (C. F. Spence, mgr.): Mrs. Fiske 10 in Leah Kishina; large house, closing her season. Andrews Opera co. 14, 15, in Birds of a Feather; enjoyable. Roseman Opera co. 20-22 in A Telephone Girl. Same co. 24-26.

OTTAWA, ONT.—BRITANNIA-ON-THE-BAY AUDITORIUM: Bill for the week July 24-29 includes Doberty's trained poodles, Claudius and Scarlett, bandette; the Mcker-Baker Trio, acrobats; Phroso, the mechanical doll, and new moving pictures, drawing large crowds during the heated spell.

BRANTFORD, ONT.—GRAND VALLEY PARK (Frank P. Havens, mgr.): The Senator's Daughter July 17-22. The Bush Ranger 24-26.—ITEM: Manager Havens will install high art, vaudeville 31 to fill out balance of season. It will be a novelty here.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalf, mgr.): Richards and Pringle's Minstrels July 24; large audience; good show. Why Women Love 27. Quincy Adams Sawyer 31-3. San Toy 7-12.

ARENA

DIION, ILL.—Pawnee Bill's Circus appeared here July 28.

DECATUR, ILL.—Hagenbeck's Animal Show exhibited July 27. Parker Amusement Company 24-29.

CEDAR RAPIDS, IA.—Pawnee Bill's Wild West Show exhibits here 1.

JACKSONVILLE, ILL.—Carl Hagenbeck's trained animal show July 25 to crowded tents; performance good. Foreman and Sells Brothers' Circus will exhibit here 22.

GLENS FALLS, N. Y.—Ringling Brothers' Circus gave two excellent performances to good business and gave the most satisfactory performance ever given in our city. Many new features were introduced in the first parade.

BELEFAST, ME.—Frank A. Robins' Circus July 24.

SARATOGA, N. Y.—Ringling Brothers' Circus July 21 gave two splendid performances to delighted audiences. The show is one of the best and cleanest ever seen here. Their street parade was magnificent and of great length, and was witnessed by large crowds, the line of parade being through our main streets.

QUINCY, ILL.—The Carl Hagenbeck Trained Animal Show July 21; exhibited to immense crowds; excellent satisfaction.

DENVER, COL.—Barnum and Bailey's Circus appears at River Front Park July 24, 25.

BLOOMINGTON, ILL.—Pawnee Bill's Wild West and Far East exhibited at League Ball Park July 27 to large business.

LAMAR, MO.—The Great Photo Shows have the town and surrounding country well billed for their appearance here July 29.

ASHBURY PARK, N. J.—Signor Santelles and Welch Brothers July 22 to crowded tents; mediocre performance. Hargrave's Railroad Shows 1. Washburn and D'Alma's Trained Animals 28.

FORT SCOTT, KAN.—Otto Photo Circus exhibits here July 31.

LOUISIANA, MO.—Wallace Brothers' Circus exhibits here 3.

LONDON, CAN.—Morris' Dog and Pony Circus exhibited here July 31.

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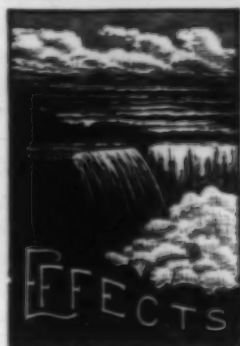
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MANAGERS—On Friday evening, Aug. 4, at 8:30 sharp, in my Studio, 11 East 9th St., I shall read aloud my 3-act farcical comedy, "My Lord the Butler," which was successfully produced by amateurs one night at the Waldorf-Astoria and by Mrs. Spencer's Stock Co. for one week at the Bijou Theatre, Brooklyn. If you are looking for something new and good, it may be worth your while to attend this reading, to which you are cordially invited. JOSEPH ABELMAN, 11 E. 9th St.

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ACROSS THE ROCKIES

now is a much better play than either. Speak quick! if you are a responsible producer, for none others need apply. I will also talk business with any one else in regard to "The Lights of Manhattan" and "Turning of the Worm," two strong local melodramas, which I am now at work on, and I hope will be finished by Sept. 15, 1905.

For further particulars, write to Hotel Chieftain, Big Indian, Ulster Co., N. Y., till Sept. 1, 1905, after that to 354 Greene Ave., Brooklyn.

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IT'S JUST AS "EAST."
WRITE LEO FEIST,
NEW YORK—WILL REACH.



Dorothy Dumont, formerly of the Dumont Sisters, hereafter will present a singing and dancing specialty in vaudeville, introducing popular songs.

Mamie Remington scored at Hammerstein's, her seventh time there this season, singing "Birds of a Feather Flock Together" and "Seminole."

The greatest success in song writing always comes about when equally gifted writers get together. This is peculiarly the case with Miss Joan Lennox and Harry Sutton, who are now collaborating in a number of songs. One of these is a striking sentimental ballad, "In the Valley That the Sunshine Never Leaves," and another is an original coon love song entitled "Lia." All their songs will be published by Jos. W. Stern and Co.

H. F. Blaney, the popular Pittsburgh baritone, who is singing for the season with Mace Gay's Martland Band at Paragon Park, New England's newest amusement enterprise, has featured for five consecutive weeks Thos. S. Allen's waltz song, "Down to Paragon Park." He sings this song three or four times daily. Mr. Blaney is featuring this week Keith and Kember's "Hey, Mister Joshua" and "Come Over on My Veranda." All of these numbers are published by Walter Jacobs, the Boston song publisher.

Neillie V. Nichols, who is resting in Connecticut, had a very novel experience last Sunday at Savin Rock. Mr. Holt, director of the Park Band, invited Miss Nichols to lead the band and she did. The selection was "Keep a Little Cozy Corner in Your Heart for Me."

Holcombe, Curtis and Webb and Charlotte Ravenscroft are both featuring "Bright Eyes, Good-bye," and report this march number an encore winner.

Under the management of James H. Decker the Primrose Monster Minstrels are now playing at the various seaside resorts. Mr. Decker has selected "Little Girl, You'll Do," "In Sweet Love-Land," "Dis Ain't No Time for Argument," "Nobody Has No Trouble Than Me," "In the Valley Where the Sunshine Never Leaves," "Hallelujah Sister" and "Gettysburg." All published by Jos. W. Stern and Co.

Estelle Churchill, the popular trap-drummer and soprano, with the Fadette Women's Orchestra, now at Keith's Boston Theatre for the summer, has been singing "Come Over on My Veranda" for the last two weeks with full orchestra accompaniment. The song as rendered by her is a great success, several encores being demanded at each performance.

Harry Wise has been successful over the Proctor circuit with J. B. Mullin's march song, "Violet."

Theodore Morse and Jack Drislane have returned from Rhode Island, where they were singing their new songs, "My Yankee Irish Girl" and "Keep a Little Cozy Corner in Your Heart for Me."

Singers now singing Chas. K. Harris' love ballad, "Would You Care?" express themselves as follows: James Aldrich Libbey says: "Would You Care?" is the greatest ballad ever written." Charlotte Ravenscroft says: "Would You Care?" is the best ballad I have ever sung in my career." Franklyn Wallace says: "Would You Care?" is my leader, and I am always sure of five encores." George W. Jenkins, the Welsh tenor, says: "Would You Care?" is one of the best ballads I have ever sung." Della Donald says: "I do not know what my act would be without 'Would You Care?'" Madame Slapoffski says: "Would You Care?" will remain in my repertoire for many years." Adele Rafter says: "Would You Care?" is a most beautiful love ballad and will always last." Marie Welsh says: "I loved 'Would You Care?' the first time I heard it." Maybelle Adams says: "Would You Care?" as played upon the violin, my act, always creates a sensation." Aurie Dagwell says: "Would You Care?" is one of my best songs." Allen May says: "Would You Care?" is the prettiest ballad I have ever sung." Pauline Hall says: "Would You Care?" cannot help but be a success."

Foster and Williams are using "Keep a Little Cozy Corner in Your Heart for Me," and report success with this new song.

Lydia Hall, May Ward, Morton and Russell, Ball and Baby Doria, Antrim and Peters are all singing the merry march song, "Bright Eyes, Good-bye."

Leo Friedman, the well-known composer, among whose greatest successes is the novelty coon song, "Coon, Coon, Coon," has joined Joseph W. Stern & Co. He has placed with them a number of new songs all of which will be used in important operatic and musical comedy productions during the coming season. Mr. Friedman has been spoken of by critics as one of those men from whom great things may be expected.

Martha Habelman, now with the Jolly Companions company, which is playing the New England parks, writes Walter Jacobs, Boston,

MUSIC PUBLISHERS.

The Chas. K. Harris Herald
Devoted to the interests of Songs and Singers.

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CHAS. K. HARRIS, 21 W. 34th St., N. Y. (Meyer Cohen, Mgr.)
Vol. II. NEW YORK, AUG. 5, 1905. No. 15

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that his "Hey, Mister Joshua" rube song, is popular wherever she sings it.

The F. B. Haviland Publishing Company was one of the first to volunteer their help for the Sick Babies' Fund at Fred Erbe's Casino, North Beach, on July 25, by sending their representative, Eddie Weston, who sang Morse and Drislane's new song hits, "My Yankee Irish Girl," "Keep a Little Cozy Corner in Your Heart for Me," and "Longing for You." The affair was a success and Mr. Weston was personally complimented by Messrs. Erbe and Kline for his singing. He will also sing at Gus Erbe's benefit for sick babies August 22 at North Beach, with 100 boys singing in the chorus.

All New York town seems to have become infected with the melody of Clare Kummer's dainty song, "Dearie," which is being sung in Sergeant Bruce by Sally Fisher.

Carol Hand, musical director, writes the publisher that "Bright Eyes, Good-bye," and "Birds of a Feather Flock Together" are two of the best Summer numbers on the market.

The Kaufman Bros., singers and dancers, now playing the Summer parks in Northern New York, write that they are having genuine success with Thomas S. Allen's new coon song, "On Yo' Way." They are among the first to use Mr. Allen's "By the Watermelon Vine" (Lindy Lou). The Boston publisher, Walter Jacobs, published both numbers.

Ben M. Jerome, composer of The Yankee Regent, now rehearsing in Chicago, devised a unique plan to keep the company in good humor during the rehearsals. When the weather was unbearably hot he rehearsed on Diversey Beach with the rehearsers in bathing suits.

Johnnie Le Fevre and Frankie St. John have created much favorable comment for their versatile work with the Pleasure Bay Opera company, with which they have presented their clever vaudeville sketch, besides playing important parts in The French Maid, The Lady Slave, The Girl from Paris, and Chimes of Normandy.

Florence Rother has been engaged for an important part with The Sultan of Sulu, opening in August.

Hathaway and Walton write Nathan Burns and Co. that they are using When the Grand Army's Out on Parade" with success. Williams and Melbourne are also using this song, together with "Take Me to Atlantic City Down by the Sea."

The Royal Chef opened in Chicago July 25 to a packed house and repeated its former success.

The rehearsals of The Yankee Regent are progressing satisfactorily. Frederick Clarence Rivers is handling the chorus and Frank Lee Short the dramatic portion. New and startling effects will be used. The cast includes Cecil Lean, William Riley Hatch, Carleton King, Bert Young, Joe Allen, Florence Holbrook, Margaret MacDonald, Frances Kennedy, Florence Guise, and Ruby Fitzhugh. Ben M. Jerome is supervising the entire production. One novelty will employ ten men behind the scenes, fifty people in the number, and an electrical effect of over 1,000 lights. This will undoubtedly be the song hit of the piece.

Ben M. Jerome has accepted a book by Thomas Adams and J. Cheever Goodwin. This will be Mr. Jerome's next big Chicago production.

ENGAGEMENTS.

Made by the engagement department of the Actors' Society of America: George D. Parker, for Mrs. Temple's Telegram; Charles N. Kinsley, Page Spencer, and Virginia Acherman, for York State Folks; Harry A. Robinson and Leslie Bingham, for Barrows and Lancaster; Thais Magrane, for the Greenwald Theatre, New Orleans, La.; J. J. Hyland, for Joseph Murphy; Emily Dodd and Brille Theodore, for R. B. Mantell; Jere Sanford, for The Messenger from Jarvis Section; Lavinia Benson, for The Liberty Bell; Thomas Burke, for The Life That Kills; George S. Leone, for the Majestic Theatre, Utica; Blanche Lawrence, for the Gem Theatre, Peek's Island.

The Arizona company as engaged through Col. T. Allison Brown is: Francis Cambello, Canby; Clarence Heritage, Bonham; Lee J. Kellam, Hodgman; Jack Pierri, Sam Wong; Charles E. Gray, Heller; E. J. Farrell, Denton; C. Goodman, Hallock; Frances Desmonde, Estrella; Lizzie McCall, Mrs. Canby; Avis Lobdell, Bonita; Hazel Townsend, Lena; Ray Scott, the schoolteacher; George E. West, Lieutenant Young.

By Gus Hill, for Gay New York, which was translated from the German: Dan Mason, Edward B. Adams, Lillian Horvath, William Barlo, Louise Sanford, Edward Brennan, Lizzie Mulvey, Charles E. Forman, Violet Rio, Phil Collins, A. E. Carlyle, William Leonard, John H. Chapman, Anna Page, and a chorus of fifty. This comedy ran for six months in Berlin.

Jack Kiville, for the part of Hi Hoiler with "Way Down East."

Neillie Langford, with Milton Abner, for The Fortune Teller. She appeared in Fra Diavolo in Newark and made a pleasing Zerlina.

By Manuel Karger for Alone in the World: George Cooper, Louis Hillyer, Lynda Earle, W. D. Hudson, John Treymaine, James Stuart, James Vincent, Gertrude Faxon, John Hanson, George Harcourt, Iva Donnett, and L. H. Weinrich.

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Largest Dramatic Circulation in the World

PHENOMENAL.

Is there is a seismograph in the scientific department of Columbia University it must have recorded something that led its watchers to conclude that there had been an earthquake in this region last Tuesday. No confirmation from other scientific quarters of a probable seismogram on Washington Heights may have led to wonder there, but there were other phenomena that easily explain it.

As one of the greatest of the ocean greyhounds came up the bay and into the North River, shortly before the seismograph demonstration, it was seen to list heavily and was thought to have been unskillfully laden. But a series of other events pointed to a potent Personality as the cause. Soon after the steamer had been wharfed a ferryboat put out from the Jersey shore, and this craft was even more seriously affected. In the waterscape of which it was a prominent object it rode at an angle which characterized the wearing of his hat by a Bowery sport. But something more marked remained to be observed. As the ferryboat touched the New York side and a short but very stout and evidently weighty person stepped ashore, Manhattan Island tipped like a shallow raft suddenly stepped on by some ponderosity. Wagons on West street toppled over, buildings swayed, there was a mingling of sounds in which that caused by the breaking of glass was prominent, fear fell upon every face thereabouts, and the oldest inhabitant of the locality—a venerable person with whiskers, who generally knows whereof he speaks—declared that it was a tidal wave. On the East River side, as the wharves appeared to go up into the air and moored steam craft disappeared below them, longshoremen were driven to drink by fear and wonder, and to this day the phenomenon on each side of the island is the sole topic of conversation. It is all very simple, however, when one understands. CHARLES FROHMAN, the Napoleon of the theatre, had arrived again in New York from London. And, by the way, the normal coast line of England must once more have been restored.

Of course, the coming of the Napoleon of the theatre began in the stage world tremblings and excitements as pronounced as those noted as among the phenomena of his disembarkation. And, of course, the news-

papers interviewed him at varying lengths, but chiefly to the same effect. According to the interviews—or a mosaic that may easily be made from them—the Napoleon of the theatre has the theatrical business of this country under his thumb and that of Great Britain in his pocket. He controls a dozen or two theatres in London, and is having another dozen or two built for him. The English Provinces can look upon little or nothing that is not "presented" by this human and theatrical marvel. Nothing that does not bear his trademark, or in the glass of which his name is not blown, is at all worthy of consideration. And it is just the same over here, according to reports that he authenticates, although some of his wicked partners in the Trust may take umbrage at his claims of monopoly, if they do not turn green with envy at the sounding of the hew-gag and the beating of the drum that accompany his slightest movements. The Mogul of the theatre, for instance, must have had a bad half hour as the interviews were read to him.

The Napoleon of the theatre is undoubtedly big with enterprises, as he was at the inception of last season and the season before, in neither of which seasons did he figure as a Napoleon really should figure. But, of course, all that will be changed next season. Such is the surety of what in tough parlance is called a "lead pipe cinch." It is true that several of the newspapers whose columns last week bristled with "information" as to the operations of the Napoleon of the theatre had printed the same stuff piecemeal as cabled some half dozen times while the Napoleon of the theatre was holding England in its place among the British Isles, but it is also true that, like the tales of many a hero since time began, great achievement does not wear out the interest in repetition.

There are several items of the news serially cabled from London as to the purposes of the Napoleon of the theatre, however, that do not appear in the assembled budget published last week. One of these was to the effect that the Napoleon of the theatre has a design to "present" WILLIAM GILLETTE in Paris. It is significant that the cable that conveyed this information did not nominate the play in which this capital actor and esteemed author is to surprise the French. Probably it is Hamlet, which Mr. FROHMAN has promised this public, with Mr. GILLETTE as the melancholy Dane, now annually for some seventeen years, more or less, only to disappoint expectation steadily.

There are yet many possibilities both in London and New York for the Napoleon of the theatre, although he may at first blush seem to have exhausted them. In an interview in the British metropolis recently with "ALAN DALK," in a place looking out on the Thames, upon which at intervals the interviewer looked in wonder that it continued to flow on, the Napoleon of the theatre detailed his conquest of that neighborhood and outlying precincts, and added that there was yet something over which he was surprisingly unhappy. "I wish," he said, "I could get the Houses of Parliament to rehearse in!" But he should cheer up. Maybe he will be able, by and by, to do better than that. The English people, in the height of their gratitude, may give him their Houses of Parliament in which to "present" his unnumbered attractions, if his scores of theatres in London should prove to be inadequate for his enterprising purposes.

PROJECTS IN PARIS.

A POPULAR theatre for Paris, that long has been discussed by a small group of architects, artists, musicians and men of letters of that capital, is again mooted. The plan is for an open air amphitheatre of the classical type on the site of the former palace of the Tuilleries. Designs for it have been drawn, but there is no practical movement for its building.

COQUELIN's dream, "Le Theatre Moderne," in which he is seconded by BINET, it is said, may enlist the interest of all who have talked about the other project, as it is designed to be an institution as well for the people in that it will strive for popular culture in all the arts that relate to the stage.

The plans for this theatre, as they have been made public, would involve new devices of construction and decoration. The building would be absolutely fireproof—if a building can be made proof against fire—and some of the features of theatres that are believed by these projectors to have outlived their utility will be abolished.

The floors and seats would be constructed of non-inflammable cement, while all corridors and passages would be done away with. The auditorium would communicate through a single vast quadrangle directly with the street, and from the inner end of this quadrangle series of steps would lead to the different sections of the auditorium,

including the regions above. There could be no confusion either in entering or leaving the theatre, as over each entrance would be indicated the numbered group of seats to which it would lead, and as for egress an audience would be emptied in thirteen different groups. Spaciousness and relief from all congestion would be the chief feature of the building. The plan is also to do away with all box curtains and other ornamental hangings, providing artistic decorations through sculpture and paintings and mural colorings. The sentiment that long has inspired artistic Paris for a popular theatre on the most modern lines will probably sooner or later find realization.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible).]

Alexander, N. Y.: 1. Mrs. H. D. Hawley is not on the stage. 2. Mr. Hawley first appeared with Minnie Seligman at Proctor's Twenty-third Street Theatre in Comedy and Tragedy and Carmen, next with George Boniface, Sr., in A Game of Lottery, then two seasons with Richard Mansfield in Cyrano de Bergerac and repertoire, then one season with William Morris, playing the Imp in When We Were 21; next one season with George Clarke, playing the same part in the same play. For the past three seasons he has been with the Proctor Stock company, having played during that time over one hundred and forty parts.

J. F. M., Atlantic City: The "O. P. war" was a series of riots caused by an increase in the prices of admission to the Covent Garden Theatre when the house was reopened by G. P. Kemble in 1800. The price of the boxes had been raised to seven shillings and those of the pit to four shillings. From the moment the curtain rose for the first performance on Sept. 8, 1800, all was discord and confusion, the auditors crying: "No seven shilling pieces!" "No robbery," etc. This continued night after night until Dec. 15, when the riots ceased, and Kemble, after having been hissed, pelted, reviled, and libeled was restored to popular favor.

C. L. G., Montreal, Can.: Many of the old-time actors lived to a good old age as well as the modern examples of the advantages of keen mental work and deep breathing. It seems especially beneficial to the women. Betterton was 75; Quin, 73; Mrs. Clive, 75; Quick, 83; Barrymore, 71; Wycheley, 75; Sothorn, 86; Mrs. Bracegirdle, 85; Macklin, 107; Cibber, 86; Mrs. Abington, 84; Mrs. Hartley, 73; Mrs. Bancroft, 82; Fawcett, 72; George Coleman "The Younger," 74; Mrs. John Kemble, 88; O'Keefe, 86; Mrs. Glover, 70; Betterton (her father), 83; Madame Mara, 84; Mrs. Siddons, 76; Mrs. Mattocks, 81; Mrs. Pitt, 79; Roger Kemble (the father of John and Charles), 82; Mrs. Wallack (the mother of James and Henry), 90; Mrs. Davenport, 94; Miss Pope, 75; Thomas Dithin, 70; Saunders (who fostered Edmund Kean), 90; Miss Bedford, 94; Joanna Baillie, 89; Patrick Burrett ("Father of the Irish Stage"), 88; Mrs. Harlowe, 87; Charles Kemble, 79; Richard Jones, 73; Mrs. Edwin, 82, and Mrs. Ann Kelly, 103.

K. E. F., Urbana, Ohio: Frederick Paulding has written a number of plays. Those that have been produced are A Duel of Hearts, Two Men and a Girl (produced by Tim Murphy last season), A Man's Love, and Trooper Billie (produced by Jessie Bonestell). Mr. Paulding made his debut on February 17, 1879, when he was very young, as Bertuccio in The Fool's Revenge at the old Lyceum, now known as the Fourteenth Street Theatre. He starred originally for two seasons in Hamlet, The Merchant of Venice, The Lady of Lyons, Macbeth, The Fool's Revenge, The Bar Sinister, A Wife's Secret, The Love of His Life and the Silent Man. Later he starred in his own play, A Duel of Hearts, in company with Maudie Craigie. He also starred for one season in a melodrama written by his cousin called The Struggle of Life. He has also appeared in the support of many prominent stars and was the original Tom Cooper in Shadows of a Great City and the original Leo Zalonski in Frank Mayo's Nordeck. Mr. Paulding has played the part of Romeo 1,200 times; five hundred times in the Juliet of the late Margaret Mather, including the run in 1885, of one hundred nights at the old Union Square Theatre, New York, under the management of J. M. Hill. He was also the Captain Jack Absolute of the famous Jefferson-Florence-Drew company in The Rivals for two seasons.

PLAYS COPYRIGHTED.

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ABRAHAM LINCOLN, a drama, by Benjamin Chester Chapin.

AUTUMN LEAVES, a domestic comedy in four acts, by Emma Marie Davis.

ATLANTA'S SECRET, a play in three scenes, by Stephen Phillips. Copyrighted by Otto Stuart, London, England.

BOY BEHIND THE GUN, by Harry Clay Blaney.

BROOKE OF BRAZENORE, a play in three acts, by T. R. F. I. Coates and Neville Doone.

DORA THORNE, an acting edition as dramatized from the novel, by E. Laurence Lee. Copyrighted by C. S. Sullivan.

ELSA GERHING, a drama in three acts, by Morris Ross.

GARIBOLDI, a drama in four acts, by F. Sutton Vane and Arthur Shirley.

THE GOVERNOR'S GUARDIAN, a comedy in three acts, by Frederick Tibbetta.

JACK STANFORD'S EXPERIMENT, by Will G. Williams.

JUDASAH, by G. L. Hutchins.

THE MOTOR GIRL, a musical comedy in two acts; book by C. J. Campbell and R. M. Skinner.

NEAR THE ALLEGHENT, by Thomas Henry Davis.

OUR CHAFFREUR, by Rudolph E. Bruckner.

THE PUNKIN HUNKER, a rural comedy in four acts, by Emma Marie Davis.

THURSDAYS AT HOME, a one-act comedy, by John T. Prince, Jr.

A WEST POINT PARROT, a sketch by Cliff Dean.

CURRENT AMUSEMENTS.

Week ending August 5.

AERIAL GARDENS—Lifting the Lid—9th week—40 to 54 times.

EDEN MUSEE—Figures in Wax and Vanderville.

HERALD SQUARE—Sam Bernard in The Rolling King—14th week—90 to 96 times.

KEITH'S UNION SQUARE—Continuous Vanderville.

LYRIC—Jefferson De Angeli in Fantasia—29th week—230 to 236 times.

NEW YORK—George M. Cohan in Little Johnny Jones.

NEW YORK ROOF—When We Are Forty-one—8th week—43 to 46 times.

PARADISE ROOF—Evenings, Vanderville.

PASTOR'S—Vanderville.

PROCTOR'S FIFTH AVENUE—Nathan Hale.

PROCTOR'S FIFTH EIGHTH STREET—The Gunner's Mate.

PROCTOR'S TWENTY-THIRD STREET—Vanderville.

PROCTOR'S TWENTY-THIRD STREET—Forget-Me-Not.

THALIA—The White Cape.

THIRD AVENUE—The Convict's Daughter.

VICTORIA—Matinee, Vanderville.

PERSONAL.



Photo by Hal, N. Y.

JAMES.—In the elaborate revival of Virgilinus, to be made by Louis James the coming season, the part of Virginia will be played by Aphie James, who has won conspicuous success as Miranda, Desdemona, Anne Boleyn and in other classic roles. She achieved a notable hit as Louise in Two Orphans last season during the absence of Grace George.

MANNERING.—Mary Manning, who has been spending the Summer abroad with her husband, James K. Hackett, arrived on the Kronprinz Wilhelm. Miss Manning said her husband had remained abroad to complete his plans for next season, but that she had come home alone in order to be with her baby.

DONNELSON.—Ethel Sprague Donnelson, granddaughter of Salmon P. Chase, who was a member of Lincoln's Cabinet, will soon produce a play entitled The Last Act, of which she is the author and in which she will assume the leading part. Before her marriage Mrs. Donnelson showed considerable dramatic ability in her support of Mansfield. She is returning to the stage after the lapse of a few years.

MODJESKA.—That Madame Modjeska will make another farewell tour is the announcement made by George H. Brennan, who will direct her final appearances on the stage. Her stage farewell was supposed to have been made at the time of her benefit, but it is said the improvement in her health since and a general desire to see her act again have encouraged her to appear. She will be seen in a repertoire consisting of Macbeth, Much Ado About Nothing and Mary Stuart, supported by a prominent male star.

FISKE.—Mrs. Harrison Grey Fiske is visiting her cousin, Mrs. Jack London, in Oakland, Cal., and in a few days will start on her leisurely return to the East, where she will conclude her Summer rest in the Adirondacks.

FITCH.—Clyde Fitch arrived in New York on the White Star liner Celtic July 29. His first work will be the staging of his comedy, Her Great Match, in which Maxine Elliott will star. Rehearsals will begin at the Criterion Theatre on Aug. 8, when the author will read the play. As is his custom, Mr. Fitch will personally conduct the rehearsals. The play will be seen in New York for the first time on Sept. 4 in the Criterion Theatre.

EAMES.—Emma Eames is to be the guest at a reception, which will be attended by the Governor, Senators, Assemblymen, Congressmen, and many others prominent in social circles at Portland, Maine. Madame Eames regards Maine as her native State, although she was born in Shanghai, China. Her mother was a native of Maine.

GRIFFITH.—Frank Carlos Griffith, while sojourning in California last Winter, wrote a novel, entitled "The Man from Maine," which was accepted for publication by the C. M. Clark Publishing Company, of Boston, upon submission. The honor of placing a first story with the first publisher to whom it is submitted is unusual. Mr. Griffith is well known for his association in a managerial capacity with Mrs. Fiske, Mrs. Langtry, Margaret Mather, and the Boston Theatre productions, as well as for his editorship of The Hill Top, a noted Maine hotel weekly. He also has been librarian of the Poland Springs Library in the Maine State Building, at South Poland, Maine, for the past eleven years.

GRIFFIN.—Gerald Griffin, looking hale and hearty, arrived in New York on Sunday on the Parisian, of the Allen Line from Glasgow. After a rest of a few weeks he will begin rehearsals with the Proctor Stock company.

NETHERSOLE.—Olga Nethersole cabled Charles Dillingham Sunday that she would sail on the Deutschland Oct. 6, and the manager thereupon arranged to begin her American season in Washington Oct. 23. The English members of the company will sail on the St. Louis Sept. 30.

A POLITE REQUEST.

Macklin, when sitting at the back of the boxes, was prevented from seeing the stage by a man who stood up in front. He tapped him with his stick on his shoulder and addressed him with the most studious politeness: "When anything entertaining occurs on the stage, perhaps you will let me and my friend know, for you see, my dear sir, that at present we must depend entirely upon your kindness."

THE USHER



Last Summer was not a particularly good Summer for the roof-garden, and the two young men who leased the roof of a theatre on Times Square, it is said, lost the savings they had hoarded with a view to doubling their capital, or doing a little better than that.

Although these young men were employees of the men who own the building, they were told to "go to" when they asked to be relieved from the heavy burden they had imposed upon themselves.

This Summer two other employees of the Syndicate made up their minds to try their hands at managing the same roof-garden. They laid a fair proposition before the Big Men, but these business geniuses, remembering last Summer's experience, are said to have refused to listen to anything but a fixed rental. They were unwilling to take any risks, and they told the young men so plainly.

The young men accepted the ultimatum, asked what the rental would be, and plunked down the entire sum in advance. They are said to have made a profit every week since the season opened, and this has amazed and angered the Big Men, it is declared, especially as the young men's own venture on the roof of a heavily mortgaged theatre has not been at all successful. It is said that in a burst of rage they ordered the leader of the orchestra on the roof leased to the young men to resign and take a good long rest without salary, as he is under engagement to them for next season. The dog in the manger evidently was the soul of good nature and generosity compared to the Big Ones when they are grieved over a success the profits of which they cannot handle.

F. Stewart, an old theatregoer of Montreal, in a letter to THE MIRROR, incloses a clipping of interest from a backwoods newspaper of Canada. The clipping is signed "T. H.", is from the "Notes and Queries" department of the journal from which it was cut, and under the heading "And the Villain Still Pursued Her," says:

In answer to the query in your Saturday issue of a fortnight ago, as to the origin of the above phrase, I may state that some twenty-five or thirty years ago I was at a theatrical performance, in which the leading incident of the piece was the attempt of a would-be author to write a novel, one of the blood, thunder and love sort. He makes various attempts to finish it; he gets his lady character to escape from a detestable would-be suitor "and the villain pursues her." Later on the author takes up his pen and manuscript, but, being again interrupted, only can add, "and the villain still pursued her"; and when again he takes up his manuscript finds that she had got up a tree, and he concludes to get her out of that, as she had been too long in that position; but as he never got further on in his story she must be there yet. But for many a day after it was a pet phrase with those who were at that performance, "and the villain still pursued her."

Mr. Stewart notes—as would most readers of good memory familiar with the theatre—that "And the villain still pursued her" is from The Phoenix, as written by Milton Nobles; and that Mr. Nobles formerly starred in the play to the uttermost quarters of the land. The matter is otherwise interesting as illustrating the tenacity with which a phrase that strikes the fancy and works on the imagination will survive even in memories not reliable for relative details.

The Los Angeles Graphic, quoting two diametrically opposed opinions from one issue of a local daily relating to the work of an actress appearing in that city—one of the opinions being by a dramatic critic and unfavorable, and the other by "the liquid air reporter," who was picturesque in expressing his admiration—discusses the character of dramatic criticism generally and remarks:

Criticism of real value must be both authoritative and judicial. It is true that a certain value is placed upon the individual opinion of any critic who can express that opinion in smart and picturesque language. But its value is that it is able to interest readers, just as the fervid rhetoric of an advocate may absorb the attention of a jury. The critic's function, however, is not that of the advocate, but of the judge. Hence it is that the attempt to combine the effort of the advocate, who has his own reputation at stake, and the deliberation of the judge, so often proves unsatisfactory in dramatic criticism.

There is at least a grain of truth in the foregoing. Dramatic criticism as a rule is fearful and wonderful, for it is not often based on knowledge and the judicial faculty. Much of it is an attempt to project a merely clever personality, on the theory that the public is interested in the writer of it rather than in the matter the writer is supposed to criticize. And yet there are few persons who would endorse a form of "criticism" which the Graphic recommends when it suggests

that a managing editor should prepare a card of questions to be presented to each theatregoer—or to as many in an audience as may be—"to be filled in and left at the box-office at the conclusion of a performance." Thus says the Graphic:

The card might be framed somewhat on the style of a school report, the adjectives "excellent," "good," "fair," "moderate," "unsatisfactory," to which might be added "charming" and "rotten," to be used for uniform replies, while voters might with advantage be given license in using other discriminating epithets. A filled-in card would read as follows:

PLAY—Picturesque but improbable.
PERFORMANCE—Lagged.
SETTING—Excellent.
SUPPORT—Spotty.
LEADING WOMAN—Fair.
LEADING MAN—Unsatisfactory.
BEST INDIVIDUAL PERFORMANCE—Mr. B's.
WORST INDIVIDUAL PERFORMANCE—Miss A's.
WORTH SEEING ONCE—Yes.
WORTH SEEING AGAIN—No.

The theory of the Graphic that "even if only a tithe of an audience would respond to such a plebiscite, the collective opinion would be more valuable to the public, to the management and to the actors than nine out of ten dramatic criticisms" may be true; but most persons would prefer entertaining, though impertinent and irrelevant, matter as to a play

THE LAMBS' NEW FOLD.

Since its organization in January, 1875, the Lambs' Club has had a deservedly successful social career, because it has been filled with the true breath of comradeship. From one room it moved to its own home in 1880, when it rented the house at 34 West Twenty-sixth Street. Here met such brilliant and famous men of the time as Edwin Booth, John McCullough, Mark Twain, Lester Wallack, Daniel Dougherty, Steele MacKaye, Charles A. Dana, Charles R. Thorne, Robert Ingersoll, William J. Florence, John R. Brady, John R. Fellows, Tom Ochiltree, Henry Irving, and Dion Boucicault.

While successful socially, rough financial seas threatened to swamp the newly launched bark, and Clay M. Greene, the well-known dramatist, was elected Shepherd with the following staff: Augustus Thomas, Boylston B. Clarke, Corresponding Secretary; John A. Stow, Treasurer; Fritz Williams, Recording Secretary, and a council consisting of Clarence L. Collins, Samuel Bancroft, Jr., Thomas Manning, Norman F. Cross, Charles W. Thomas, Charles Fagelman, and Clay M. Greene. They deserve the credit for ably piloting the craft to smooth water and a safe harbor, thus saving the club.

Within a year a larger house became necessary, and the club moved to 26 West Thirty-first Street, and all debts were paid in full, though they had been settled at thirty-three and one-third cents on the dollar. One great aid to this has been the famous Lambs' Gambols, which have become noted events socially and artistically throughout the country.

In 1897 the property at 70 West Thirty-sixth Street was bought and a club house built. A mortgage of \$36,000 was paid off by the Lambs' "Star Gambol," which toured through eight

ship, it is worth recording that this room has been completed in all of its features—scenery, draperies, seats and decoration, besides a grand piano and a large pipe organ—by a special voluntary subscription, and that the subscribers insisted that no reasonable expense should be spared.

Below the gallery the room is paneled in dark oak, and gallery front and proscenium are of the same material with appropriate carvings, and lightly lined with gold. Above the gallery the walls are to be decorated with mural paintings by a committee of which Robert Reid is chairman, and the ceiling work will be designed and executed by James F. Fina. Draperies and carpets are of a green shade in harmony with the woodwork, and at the back of the room is placed the organ, which is operated by a system hidden in the sub-recess.

The remaining floors of the club house are devoted to living rooms, amply furnished and supplied with every convenience known to the builder's art.

STAGE ARTISANS IN SESSION.

The biennial convention of the Theatrical Mechanical Association was held in San Francisco the week of July 17. One hundred delegates, representing thirty-five cities in the United States and Canada, were present. Reports showed that the membership now numbers 1,400, that twelve new lodges have been instituted, and that \$27,500 had been expended in sick and death benefits. The following delegates were in attendance:

New York Lodge, William T. Butler, V. J. O'Malley, R. F. Forman, E. C. Convey, Boston, J. J. Duffy, M. P. Pickering, E. J. Lynch, Philadelphia, Joseph Wilby, Chicago, Thomas Lockwood, J. A. Bairstow, L. Heinrich, Tony Denier, Thomas Bent, C. Fisher, St. Louis, William Simpson, Washington, John A. Gayer, Louisville, M. S. Leggett, Cleveland, G. A. Snow, H. A. Wirt, Providence, William F. Dodson, Toronto, R. C. Fairhead, R. C. Newman, J. Walcott, Detroit, W. F. Trebine, Baltimore, W. J. Cordie, C. E. Cordie, W. P. Little, Houston, B. F. Benson, Birmingham, Bert Blach, Buffalo, Charles Randall, C. E. Lynch, Toledo, Frank A. Day, San Francisco, J. C. Brandlin, S. J. Simmons, John Ledridge, James Blakie, Denver, J. C. McFarland, Jersey City, N. J., John Langebe, Oakland, H. B. Forbes, W. L. Douglas, Troy, N. Y., J. T. Hodgkin, Newark, N. J., D. H. Greene, Brooklyn, N. Y., W. A. Stronach, Los Angeles, W. F. Kindt, Charles Kimmelman, Los Angeles, William Jarrett, Pittsburgh, Pa., T. Carroll, F. Poulson, New Orleans, La., Morris Marks, Montreal, W. J. Furlong, St. Joseph, Mo., R. F. Meyer, Columbus, O., J. A. Fyler, Grand Rapids, J. A. Hardy, Kansas City, R. A. Brander, Twin City, W. M. B. Murray, Indianapolis, C. J. Burden, Trenton, C. P. Stevenson, Cincinnati, I. C. Ward, Rochester, C. A. Holland, Omaha, J. A. Whitall, Memphis, W. Wiggins, Puget Sound, W. A. Clark, Atlanta, T. J. Cooper.

CAMPBELL TO STAR MISS RUSSELL.

Annie Russell will be starred this season under the management of Maurice Campbell in a new three-act comedy of modern life by Channing Pollock, entitled The Little Gray Lady. For seven years Miss Russell has been a star under the direction of Charles Frohman. Last season she fared rather badly in the way of plays, none of those in which she appeared being suited to her temperament. Brother Jacques, The Younger Mrs. Farling, and Jinny the Carrier all proved rather unsuccessful, and after many attempts to find suitable plays for her the quest was abandoned.

Miss Russell, and her husband, Oswald York, are in Europe, where they were immediately after the close of Jinny the Carrier. Mr. Campbell will probably join them this week to complete details for the new play.

The Little Gray Lady is a comedy of Washington life, and Mr. Pollock had Miss Russell in view when it was written. Mr. Campbell saw the possibilities of the play as soon as he read it, and at once began negotiations for Miss Russell.

BELASCO SECURES MRS. HOPPER.

Edna Wallace Hopper has been engaged by David Belasco for a term of years to appear under his direction, and a play in which she will appear as a star has already been completed. Mr. Belasco will revive The Heart of Maryland, in which Mrs. Leslie Carter scored her first great success, on an elaborate scale, and with a special cast. Mrs. Hopper will first appear under Mr. Belasco's management in this revival, the production of her new play being deferred until the close of this season. Odette Tyler and her husband, R. D. McLean, may also appear in The Heart of Maryland. Mr. Belasco's list of stars now includes Mrs. Carter, David Warfield, Blanche Bates, Robert Hilliard, Bertha Gailand, Brandon Tynan, and Mrs. Hopper.

MR. STRINE JOINS SHUBERT STAFF.

Lee and Jacob Shubert and William F. Connor, who are to direct the American tour of Madame Bernhardt, have engaged Charles W. Strine as general representative of their interests during her engagement. Mr. Strine was formerly a well-known Philadelphia newspaper writer and has had extensive training in theatrical and musical affairs. Recently he has been interested in the management of the San Francisco engagements of the Maurice Grau and Conrad Metropolitan opera companies, and the successful tours of Madame Melba and Mr. Padewski on the Pacific Coast were largely due to his efforts. At the end of the Bernhardt tour Mr. Strine will engage in the management of musical artists and operatic tours, with headquarters in New York.

BOOKS AND MAGAZINES.

The Reader magazine for August has an excellent portrait of William Winter, with a short tribute and this anecdote of Professor Brander Matthews: "Mr. Matthews is evidently not as long-suffering as many playwrights and will not put up with actors and managers who keep his manuscripts indefinitely. With a play he submitted to Otis Skinner was this little note: 'If you have not the good taste to appreciate my play, I trust you will show the good manners to return it.'"

McClure's for August has a short story entitled "The Property Man," by Booth Tarkenton.

Everybody's for August has a cleverly written article by Hartley Davis called "In Vanderhille." The illustrations show many well-known artists and acts.

The Theatre Magazine for August presents its usual array of readable articles and fine pictures. The "Personal Recollections of Augustin Daly" have now reached their third installment and they tell many interesting anecdotes concerning the famous theatre manager. Sam Bernard tells what makes a man funny, and Jefferson De Angelo contributes to the magazine an account of his early stage beginnings. George Alexander, the well-known London actor-manager, gives excellent advice to young women who are desirous of adopting the stage as a profession, and Henry Tyrrell describes the personality of Elsie Janis, the child imitator, who is now one of the attractions of the New York Roof-Garden. Charles Stow writes in reminiscent vein of the pioneers of the American circus. There is also a full account with pictures of Peter Pan, the fairy drama by James M. Barrie, in which Maude Adams will be seen next season. Another noteworthy article describes the Little Theatres of Paris, including the famous Grand Guignol, where Parisians and visiting foreigners go to be startled or shocked. There is a review of Sarah Bernhardt's new play, Adrienne Lecouvreur, and the usual departments. The pictures include in addition to a splendid colored frontispiece of Marie Dora, the new leading lady for William Gillette, a full-page illustration of Ethel Barrymore, Julia Sanderson, Robert Hilliard and William T. Hodge in his new play, Eighteen Miles from New York. There are also large plates of Bertha Gailand and Amy Ricard. The other pictures include scenes from The Earl and the Girl and The Outlaw of the Season. There is also a scene from The Prayer of the Sower, which Mr. Hackett will produce.

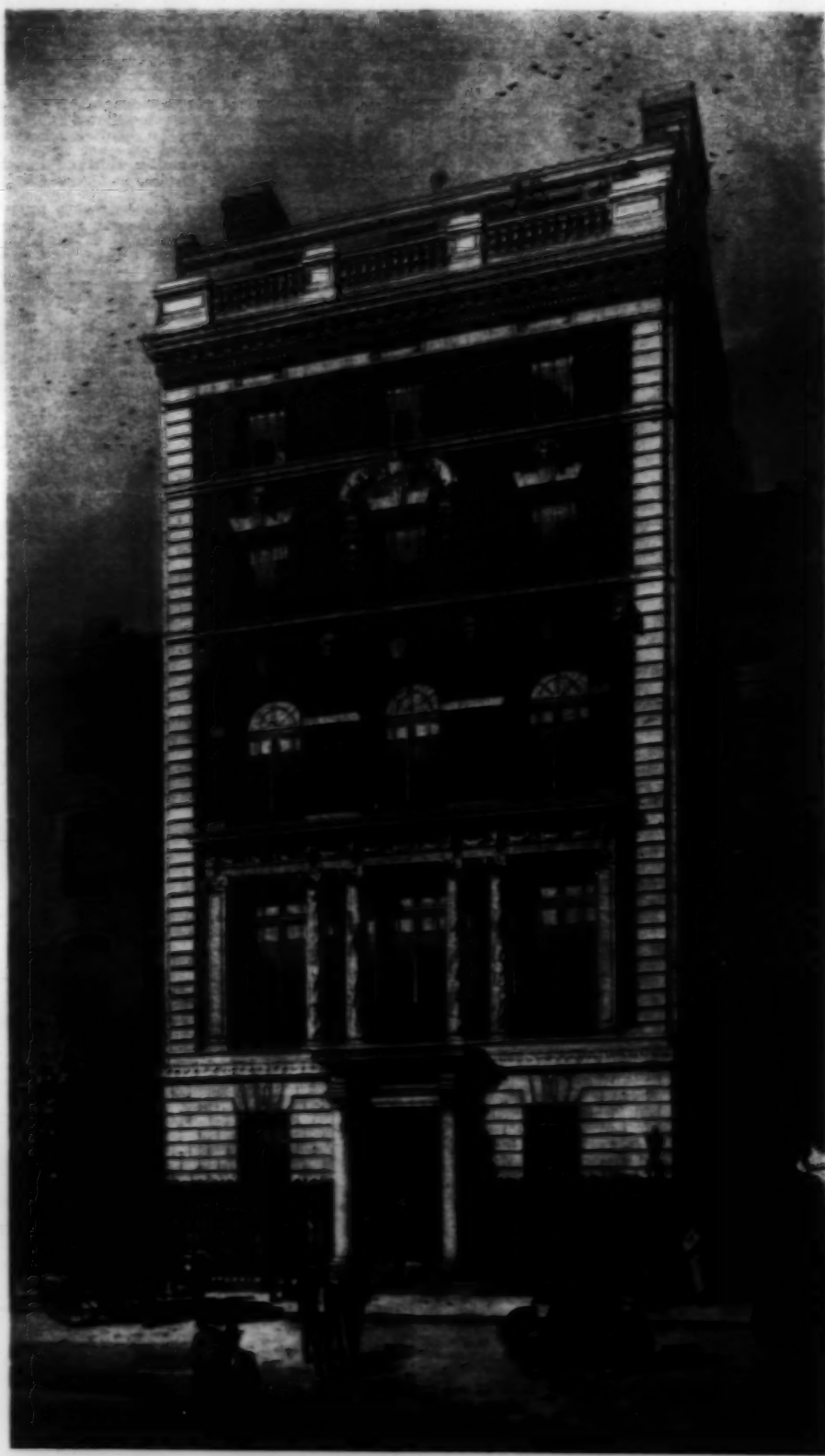


Photo by Dreyer, N. Y. THE NEW CLUB HOUSE OF THE LAMBS.

and performance by a clever writer than something akin to a market report.

Madame Bartet, of the Comédie Française, was honored with the Cross of the Legion of Honor last week, being the first actress to receive that distinction. The reason that led the Minister of Public Instruction to bestow the decoration on her, it is said, is her long connection with the Comédie, where she has been since 1881, while in most cases actors and actresses leave the institution as soon as they are able to do better financially on an independent footing.

It is reported that the authorities who confer this honor hesitated a long time before creating "what they thought might prove an unwise precedent." There is also a report that friends of Sarah Bernhardt are angry that she has been passed by, "since a number of them united in a demand for her decoration seven or eight years ago." It is added that Bernhardt "has sworn that she will become a member of the order ere she dies."

There have been enough instances among the many bestowals of this decoration to suggest that, like political preferment, it often comes easier to distinction wedded to modesty than it does to equal or greater ability that seeks it and is assisted in the effort by "friends."

cities of the country and played to the phenomenal business of \$67,000.

It was under the rule of Shepherd De Wolf Hopper that a meeting was called to plan a larger house to meet the artistic and material needs of the rapidly growing club and its long waiting list. It was voted to spend \$350,000 for a permanent fold. This great work was undertaken by the present Shepherd, Clay M. Greene, and his council, and the new building, at 130 West Forty-fourth Street, which is pictured on this page, is the result of their untiring interest in their club. The structure has been made exceptionally artistic, novel and complete by the famous architect firm of McKim, Mead and White.

It is a combination of the Colonial and Renaissance schools and has a facade of brick, terra-cotta and marble. It covers two city lots and is six stories high, with basement, cellar and sub-cellar. Passing through the marble vestibule into a spacious corridor, containing offices, guest chamber, letter boxes and telephone booths, one is immediately struck with the prevailing air of space, convenience and comfort. Beyond is the grill room, a hall thirty-four feet square, in dark woods and red tiled floor and an enormous fireplace, with a carved stone mantelpiece from a medieval Italian palace. Behind this are the billiard room and bar, which are similar in general appearance and decoration to the grillroom. The second floor is devoted to the dining rooms, and lounging rooms, richly decorated in white, red and gold, with furniture of mahogany, and capable of expansion, by the removal of partitions, into one great banquet hall twenty-five by thirty feet in size. On the third floor, in front, is the library, with shelves, paneling and rafters of dark oak, relieved by colorings of green in carpets and drapery. Behind this is the theatre, the main feature of the club, where the gambols, which have been so potent an agent in securing its success, may be produced with as much perfection of detail as can be secured in any public playhouse. As an example of the enthusiasm of the members

TELEGRAPHIC NEWS

CHICAGO.

High Mogul Produced—A New Royal Chef—
As Told in the Hills—Much News.

(Special to The Mirror.)

CHICAGO, July 31.

The hits this week: Grand Opera House, Lew Hoad's company, in "It Happened in Nordland"; Chicago Opera House, Land of Nod; Studenker, The College Widow; Garrick, Royal Chef; Illinois, Mayor of Tokio; Powers, Mrs. Temple's Telegram; Columbia, The Hustler; Bijou, Girl of the Streets; Criterion, Honest Hearts.

Earn Kendall and company passed through this city last week on their way to Salt Lake City, staying through one day, and proceeding eastward on the Chicago, Milwaukee and St. Paul. Overland Sidney Rosenfeld was in the party, and will attend rehearsals of his Barnstormers, in which Mr. Kendall will be seen here at the Grand in November, just preceding the Sara Bernhardt engagement. The women of the company included Katherine Brown, of Chicago, daughter of Manager of J. H. Brown, of the Alhambra.

Fred Eberts, the popular manager of the Great Northern, returned last week after a vacation of several weeks. His house will be full all this week of workmen placing new seats, carpets and floors.

The wedding of Mary Welsh, of It Happened in Nordland company, to Lieut. E. B. Cole, of the United States war ship Yankee, was announced here last week as having taken place last August.

Treasurer Charles Altiero, of the Columbia, was married July 19 to Ida Hildebrand, a non-professional, of this city.

Warren Lake, of M. B. Raymond's staff, has gone East as business manager of The Seminary Girl, to open Aug. 28 at Norfolk, Va. Charles F. Brown will be manager.

The wedding of Ida Marie Nelson, who was leading woman of the Kilm-Gazzolo stock at the Bijou, to Joseph Edward Sneyd, of this city, a non-professional, took place July 15, and the bride couple started at 4 A. M. last Tuesday on a five-day automobile trip through northern Illinois and Wisconsin.

The usual daily gathering of managers at the National Printing Company's offices one day last week included Ed. Salter, preparing for his Convict's Daughter and Lady of Lyons tours; E. J. Carpenter, with his Outcasts and Cripple Creek; Rowland and Clifford, with their seven attractions and several theatres; Elmer Walters; Matt Shesley, of The Orphan's Prayer; Charles Ross-Kam, of the Chicago Stock company; George Samuels; H. W. Line, of Uncle Tom's companies; Dave B. Lewis, and others.

Thomas Banks, of the National Printing Company, says the outlook for the theatrical business centered in this city for the coming season shows an improvement over last season.

The Alhambra will open, with a bright new lobby, Aug. 6, with Alma Hearn in Honest Hearts. Child Slaves follows, Aug. 13, and Big Hearted Jim Aug. 20. J. J. Berardo remains as treasurer.

J. H. Brown, who has been managing two theatres—the Alhambra and Great Northern—during Fred Eberts' absence, says his road attraction, Why Women Sin, will open Aug. 6 at Waukegan.

James O'Donnell Bennett started his music and drama column last Thursday with Thomas Carlyle at a performance of Hamlet, but before he got to Marlowe and Sothra something happened. "I found the body was an item about Eugene O'Neill's music," he says. "He was a great stage donkey," said Mr. Bennett, over his own signature, "in a field crowded with donkeys." Is there any hidden meaning in this, Mr. Bennett?

Arthur Phinney, who was home a few days last week after a trip with J. E. Duns' Band, which his brother, Fred S. Phinney, is managing this season, says the band has had a remarkably successful season, and is booked to Sept. 23. Mr. Phinney left for New York to assist in the preparations for the approaching season of Henry W. Savage's English Grand Opera company. He said Messrs. McLennan and Cranston, who were in the Parsifal cast, would be in the English Grand Opera company, that the repertoire had been broadened and the organization would be in all respects greater than ever.

Ada Gifford, who played Mrs. Brown in Buster Brown, at the Great Northern, studied under Herman Derrin, at the Chicago Musical College during the engagement and developed a soprano voice that won many compliments.

Randolph Hartley, formerly of The Mirror editorial staff, called last week on his way East from a vacation in an old Spanish settlement in Southern California, where he completed the libretto of an Indian grand opera for which Arthur Nevin is writing the music. The two were associated in writing and composing The Candy Man.

Lyman Glover flew to New York on a flyer last week intending to see forty people in forty minutes at the support for Cincinnati, and then fly back. It is not denied by Mr. Glover that he has engaged apartments in a storage warehouse for manuscripts of musical comedies and comic operas he has not had time to read yet.

The High Mogul, a musical of Joseph Howard's best musical numbers, described as a glowing success of musical "entertainment," was produced at the State Street Park Pavilion. There last week and immediately became popular. Wednesday night the house was sold out except a few balcony seats. The boxes were overflowing and the crowd evidently delighted. This was due largely to the music, which was catchy and familiar, good chorus effects, the songs of the "Beverly Norwoods" Quartette, the singing of "A Game of Love," by Blanche Clyde, Master Slater and a few good lines in the German comedy of Lucia Howard, and the "Lay" comedy of Dave B. Morris, and to Ida Emerson and Vera Nelson. Miss Emerson and chorus in "The Counter Boys" were one of the hits. Master Slater is a clever little fellow and he and Miss Clyde were recalled many times.

As told in the Hills was produced, first time on any stage, at the Columbia last week and proved to be a comedy-melodrama of some merit, notwithstanding the caps of beans out front which led certain reasonable folk to expect something more inside. The story seemed to be laid in a Southern mountain region, and the four acts were in a mountain fastness, a backwoods cabin and the home of John Howard, a migrant. There was strength and character, but the telling of the tale was indistinct. It seemed that a handsome leader after winning the heart of a mountain girl in buckskins was seduced by a rival to get the wealth of an Indian maiden, and that the mountain girl had a brother, escaped from prison, hiding in a well near her cabin. She was forced to assist from interfering with the wooing of the Indian girl when her lover tells her he knows where her brother is hiding. Emily Gale played the Indian girl, Pamela, with sympathy and naturalness, and was favor in spite of her handicap of a rather unimpressive Indian make-up. Gus Norville's Little Fox, an Indian youth in love with Pamela, was excellently disguised and generally satisfactory. Etta Ramsdell played Lib Darter well, and Louie Ramsdell was good as Jack Baines. Jack West got laughs as the tramp and his songs pleased. Ed Van Vechten was a lively colored servant, and Jack Sherman was good as Howard. The scenery was good. The cast included Burdett Bartram as Texas Howard, Warren Ashley as Buck Cody, D. F. Hayes as Jim Darter, Harry McNulty as Pap Thomas. There was a good but rather tawdry house Monday night.

Blanche Walsh will be here at McVicker's four weeks in The Woman in the Case.

The engagement of Mrs. Temple's Telegram at Powers' will end Sept. 2.

On the Bridge at Midnight had a big week at the Bijou last week and deserved it, the company being excellent. Frank Wood as Germany getting into the character mask, still was

satisfactory; Katherine Crego as Betty, the boy, gave an exceptionally thorough and clever performance, which the audience frequently applauded. Vera Hamilton's blind mother was admirably played. Dan Reed, the Dago of the original production, is still playing the part with remarkable naturalness and a make-up that could not be improved upon.

Still another by W. L. Roberts, librettist this time, goes on the boards for the first time at the Columbia, Aug. 20—The Rajah of Rhong. The music is by Hal Campbell. The company includes Marie Maletesta, a Chicago vocalist of ability; J. S. Murray, John B. Meley, Hal L. Campbell, Harry Chappell, Joseph Conn, Ralph Moore, Paul Russell Stone, Thomas Colburn, R. M. Hawes, Charles A. Rogers, Walter Bucher, M. M. Corbett, James A. Wood, Madeline Winthrop, Maud Mullery, Bessie Dunbar, Louise Chandler, Inez Wade, and others. Harry Chappell is manager and Joseph Conn business manager. The production is being staged by Ernest Salvatore.

Eugene Spoford has engaged Don McMillan to manage his Human Slave company in the West, and E. J. Tierney for advance. L. R. G. Morrie will manage the Eastern company, with Charles Curtis as agent. The Western company opens Aug. 6 and the Eastern Sept. 3, both in Chicago.

To Die at Dawn will open in this city Aug. 24, with Isaac Newton as manager and Lon Hildebrand in advance.

Laura Alberta, for several successful seasons the popular leading woman of the New American, returns this week featured in Lillian Mortimer's Girl of the Streets at the Bijou.

Willis Marble, son of Chicago's well-known veteran actor and citizen, William Marble, will be in Alma Hearn's company this season.

Howard Hall and Charles E. Blancy, who spent some time here last spring putting finishing touches on their new play, The Millionaire Detective, have won high praise with it in the East.

Alma Hearn's new play, in which she opened her season yesterday at the Criterion, under Kilm and Gazzolo's management, is a play depicting life in the Kentucky mountains. Miss Hearn is "daddy's only girl," a mountain wild rose, and a capital part for her.

Lillian Mortimer's No Mother to Guide Her is in rehearsal here at the Academy of Music. The season will open Aug. 6 at Detroit.

The opening of the four weeks of combinations at the Marlowe preceding the stock season has been changed to Over Niagara Falls, Aug. 6.

William L. Roberts, who has written about all the successes that Lincoln Carter overlooked, has arrived home from the State of alligators and oranges, where he has a plantation. It might appear that Mr. Roberts came home a dazed yellow fever, but his two new plays, Honest Hearts and Big-Hearted Jim, are just being produced here by Kilm and Gazzolo, who have a third play by Mr. Roberts, On the Bridge at Midnight. His dramatic version of Parsifal will be produced about Oct. 1 by D. L. Martin.

Sam J. Burton, Chicago's indispensable contribution to the cast of York State Folks, leaves this week for New York, to be ready for rehearsals at the Majestic, New York, Aug. 7. Fred Wright's personal appearance three weeks at this handsome theatre, beginning Aug. 19.

Recent engagements through the Wildman Exchange include: For the Kilm and Gazzolo attractions, Ed M. Kimball, Frank de Leon, Harry Garrity, J. Neil McLeod, Lawrence Williams, Earl Stirling, Gus Arthur, H. E. Carpenter, Fred Walton, Willie Marlowe, Dan Reed, Frank Wood, Mabel Moore, Belle Bagg, Agnes Hart, Beatrice Shewbrook, Matt Edwards, Roy Bernard, Donna St. Martin, Shirley Josephine Fox, Mrs. E. M. Kimball, Katherine Crego, Vera Hamilton, Carrie Le Mayne; for Human Slave company, Eugene West, Nelson Leavitt, Robert Hardaway, Robert Simpson, Van Barrett, Monte Howard, Madeline Winthrop, Alice Leavitt, Marjorie Mulhnan; for To Die at Dawn, Harry Rowe, Leo Nadel, Duncan Penwarden, Harry Kipling; for Macaulay and Patton, Henry Rembert, Will J. Maden, Frank Harris, Frank Brown, E. B. Worthen, Louise Dunbar, Jean Wood; for Hampton and French, William Turner, Wilbur Martin, Charles Young, O. D. Carlisle, C. E. Evans, Ethel Jordan, Melba Palmer, Mary Drew; for Elmer Walters, Joseph Burton, Harry Boyle, Orrin Knox, Frank Montrose, Eleanor Wise, Madge Olewitz, Nan Winters, Audrey St. Clair; for The Holy City, Harry Morton, Edwin Scribner, Francis Murray, Will Randall, John Arthur, Lulu May Rudy, Lucy Lamberton; for The Lady of Lyons company, Raymond Whitaker, John Parks, Edward Moran, Benton Garvin, Jennie McAlpine, and May Nible Drew.

Local stock company engagements through the Wildman Exchange include: For the Marlowe stock, Mande Leone, Edith Julian, Agnes Blal, Alice Carroll, Willis Hall, Willard Dashed, Frank Tobin, Francis Pierlot, Frederick Julian, and Sam C. Hunt; for the Calumet stock, Wilson Reynolds, Arthur Lewis, Lois Davis.

The Royal Chef, second edition, prepared by Samuel Gerson, business-manager of the Garrick, was produced Wednesday night for a Summer run. "It received good notices, seemed a generally satisfactory entertainment for the reduced prices of admission—dollar schedule—and showed Mr. Gerson had some good and proper notions of amusing the public. The surprise of the cast was the excellent person in it, Leola Bianchi, a neat, bright little woman who captured the audience with her impersonations. They were done in a finished, artistic, clever way like certain English entertainers. She evidently had studied Ethel Levy, James T. Powers, George Cohan, Eddie Foy, and Marie Dressler with great care. The mystery of Lind proved to be a female impersonator, and he, too, was unusually clever. His costume and dancing were excellent, though he was a Jim-Jefferson-style Carmen, and the deception was pretty general. There were no old favorites in the cast except Harry Leonel, the Rajah. He introduced the "Spa Again" song from The English Daisy, and it went very well. Harry Hermans in place of Dave Lewis played the Chef acceptably, but he couldn't sing much. If any, better than Lewis. Mr. Hermans' personality is such as to require his best efforts to supply the lead with its due prominence. The voice of William Selery, Lord Mito, was exceptionally rich and pleasing, his individuality agreeable and his comedy generally successful though somewhat too superficial and monotonous. George E. Remain had a clever make-up as Bado and did the part well. Joseph Welsh should play Parke with more dash and go and use his voice more vigorously and effectively. Helen Darling was Princess Toto, with some advantages of personal appearance and voice but singing rather feebly, and Miss Moore was the Admiral's daughter, Walter Smith, the brothers Admiral and the silent bandit. Frank Smithson introduced some remarkably good chorus novelties, such as the electric bass and big umbrella, and the chorus was employed at all times gracefully and effectively. The scenery and costumes were pleasing. "Let Me Go Back" got three curtain calls, the topical Tammany song was cheered half a dozen times, and so was "Mother Goose," by Edna Moore and some pretty large brothers. The audience also liked "Miss Hadeney," "Picnic for Two," and "Strolling." The attendance has been good.

Fritz Williams has received very complimentary notices as Jack Temple in the cast of Mrs. Temple's Telegram.

The Yankee Regent is to be produced at the La Salle Saturday night, Aug. 12, and Ben Jerome promises extraordinary music. Frank Le Short is rehearsing the principals, and Frederick Charles Rivers is drilling the brothers.

Besides Ruth White and Oscar Figgins, the Tenderfoot cast at the Great Northern will include Jethro Warner, Fred Bailey, H. R. Williams, H. R. Austin, W. F. Burns, W. Baldwin, Louise Brackett, Etta Lockhart, Frankie Warner and Amelia Moore.

In The Duke of Deluth cast at McVicker's with Nat Willis, will be Henry Norman, Stanley Hawkins, Payton Gibbs, Edith Decker, Katherine Hall, Frank White, Arnold, Edna Miralda, May Harrison, and Frank Decker.

Olive Vall is doing the Show Girl in The Land of Nod in place of Valerie Berger, ill with throat trouble, and May de Souza is the Jack of Hearts. Tom Armstrong has succeeded Herbert Cawthorne as the Barred and Blue

Rose Lundy, who was in the Iron Opera com-

pany last season, has signed with M. B. Raymond for The Seminary Girl.

Maurice Kirby, press representative of Richard Carle's Mayor of Tokio, was called to Washington, D. C. last week by the illness of his father.

Treasurer Charles McDaniel, of the Grand, has been out for some in the pine forests of Wisconsin.

Ben Greet closes at Ravinia Park this week. Rivella's Imperial Italian Band follows. The run of It Happened in Nordland will close Saturday night, making ten weeks in Chicago. Jacob Adler is planning to give Shakespeare in Yiddish next week at the Academy, doing Lear, and The Merchant of Venice.

Louis de Varney has returned after a northern summer resort tour.

Albert W. Taylor has been re-engaged for the juvenile lead in An Aristocratic Tramp, opening Aug. 6 at Aurora.

ORIS L. COLBURN.

BOSTON.

Summer Season Closing—The Gezer of Geck Growing Popular—Benton's Notes.

(Special to The Mirror.)

Boston, July 31.

This is the last week of the Summerquilt of Boston, for Saturday night will see another of the new seasons begun with The Millionaire Detective, and the others will be brought into line in quick order.

Of the two changes in bill made in town tonight one is especially interesting as bringing forward an old-time favorite with the stock companies of the Union Square and Boston Museum. The Banker's Daughter has not been played here in a long time, and to many of the present generation at the Empire to-day it came as a complete novelty. It is a play that wears better than many of its contemporaries, and its presentation by William Courtleigh, Mary Hall, Mary Sanders and the others of the Empire company was especially effective.

Her Fatal Love is the melodrama of the week with the stock company at the Bowdoin Square, with Charles Miller in the leading character, Walter Wentworth. Others who are seen to advantage are Harry Alexander, Edward Demson, Butler Haviland, Fern Foster, and Annette Marsh.

The Pearl and the Pumpkin continues to splendid business at the Colonial, and is a notable spectacular offering. The comedy is being amplified considerably and to-night Edwin Stevens and the privates introduced a number of new features, including a skit on Seeing Boston, an automobile and a yachting cruise that were exceedingly good.

The Gezer of Geck has proved itself to be a bright and sparkling musical production in every way, and it would look as if Will J. Block has a winner in the piece. It is now filled with good things and is staged elaborately. The women of the cast are especially clever, and Mae Taylor's vivacity, Amelia Stone's sweet voice and the dashing beauty of the American belles help Dave Lewis and the robbers to make the work a great hit. Paul Schindler has written a splendid score, and musically it is of interest at every point.

Every stage in Boston promises to be utilized from now on for rehearsals for the coming season. Hap Ward in The Grafters will open the Globe on Aug. 28. The Majestic is the only house in Boston which has not announced its attraction for the opening of the coming season.

Paul Schindler, the composer of The Gezer of Geck, had an unpleasant experience last week by being dragged into court by an officious policeman, but he received so prompt a vindication that he must have been quite a satisfaction to him. On the night of the last dress rehearsal his wife and some friends took a carriage from the Lexington to Hollis Chambers, a very short distance, and the driver tried charging a double rate. Objection was made and the adjournment to Mr. Schindler's suite was followed by a visit of two policemen, who charged making a disturbance at that time of the night. They will not do it again, and the driver will be careful the next time he tries his rate.

Dr. George W. Furdy is here in the advance interests of The College Widow, which will open the regular season of the Tremont Aug. 21.

Quincy Kilby, formerly treasurer of the Boston, has rewritten Fantasma for the Hanlon, as he did Superba a year ago.

Frank R. Cauley, of the Park, who is managing a theatre at Mass Point this season, has the sympathy of a wide circle of friends on the death of his father, Francis Cauley, which occurred at Chasterton last week. Another son was Alderman Cauley.

After much deliberation Mayor Collins has announced the rates of license for the theatres the coming year under the new law. The higher priced houses, seating more than 1,000, will have to pay \$100 instead of \$5, but they will not be subjected to the annoyance of hold-ups for free tickets on the part of the Aldermen, so that they will be a long distance ahead of the game in the long run. For the smaller houses the rate is \$25. The Palace, Grand, and Austin and Stone's, seating less than 1,100, the House for will be half as great as in the other houses. It now remains to be seen what sort of activity in theatrical affairs the Aldermen will carry on.

The Cowboy and the Girl is in rehearsal by the stock company at the Empire for immediate production.

There were two elements that made quite a stir in the papers last week, and which were interesting to theatrical people. In the first Jay R. Crawford, Jr., who has been connected with theatrical matters, went by automobile to York Beach and married Ida Foster Day, a Worcester girl. The other was at Albany, where a chorus girl from The Royal Chef, Belle Maxon, became the bride of a Harvard man, Harry Holister. The bride's father is a Boston policeman.

Otis Skinner lectured on The Drama of To-day to the Universalist ministers at the lake of Shales last week. He has delivered that address before the ministers of this city.

Barker T. Washington, the editor of The Budget, entertained the members of the Williams and Walker Glee Club at his suburban home last week. The club will return to Williams and Walker for their new production as soon as they finish their vaudeville engagements.

JAY HANSON.

CINCINNATI.

Opera at Chester Park—The Klitties' Band at the Zoo—Runners of New Theatre.

(Special to The Mirror.)

CINCINNATI, July 31.

The Chester Park Opera company opened last night in The Wedding Day, it being the first time that opera has been given here since the first starring tour of Lillian Russell, Jeff de Angelis, and Della Fox. The occasion also marked the first appearance with the company of May Burton and Clara Palmer. Next week, The Golem.

The Klitties' Band opened yesterday at the Zoo for a two weeks' engagement.

The Queen City Juvenile Opera company, a local aggregation of talented children, is at the Legions this week and attracting much attention.

The opening dates of two more theatres have been announced in the past few days—those of the Columbia and the Walnut, both of which will commence on Aug. 27.

The air has been full of rumors of new theatres in the past few days. Several others are said to have been made for the Auditorium, which has been chiefly used for amateur performances in the past, but which, owing to its location and limited seating capacity, has scarcely been considered a desirable place for regular theatrical performances. It is also known that the Shermans have about reached the determination to build in this city, and in the past week have had under consideration two sites on Sixth Street, each about a block from the Grand, and it is probable that a choice will be made very soon.

H. A. SEYMOUR.

ST. LOUIS.

MacDowell's Successful Season—Theatres Getting Ready to Open—Gossip.

(Special to The Mirror.)

St. Louis, July 31.

During the two or three weeks next ensuing the St. Louis Summer Garden managers must do their best if the large majority of them hope to break even on the season, for which has not been so very good, by the way. Nights are matinees before Aug. 15 are the only ones remaining before the first of the regular houses downtown cuts in, and after that to Sept. 1 is but a cat-nap.

No let-up is apparent in the good fortune that has come to the Suburban since the advent of Melbourne MacDowell. The term at the North-western resort has put money in his purse; also the purse of Charles F. Elliott, who "at midnight in his guarded tent" is wide awake, counting the cash, of which after each performance there seems to be more than an ordinary quantity. The phrase above quoted is not one bit far-fetched, because Elliott has put up a large, handsome canvas structure for office purposes, and the colored man who stands watch wears a cap with the golden legend, "Melbourne MacDowell," which leads some people to think that there is to be a "minstrel-or-ill concert" after every performance. This week, after an interchange of leading women between West End Heights and the Suburban, Tolstol's Resurrection is the Suburban offering, following which comes A Captain of Navarre, which is a piece especially liked by Mr. MacDowell, giving him a better show than the several Sardou and Tolstol heroine stage stories so far exploited. His new leading woman is Helene Lackaye, whose pretty twenty-three years, stage heritage, and nimbleness of mind are all available in the present instance. In the Tolstol offering the entire company, even down to the superna, seem imbued with the success of the venture; and, with anything like favorable weather, the concluding season of open-air tragedy under MacDowell auspices should prove a very good thing for all concerned. The supplementary sojourn at the Odeon will be during the entire month of September, and no expense is to be spared in giving Sardou's Antony and Cleopatra a showing worthy of the MacDowell traditions. Manager Elliott is not letting his right hand know what his left hand doeth in the matter of advertising his feature; he's going at the whole proposition with characteristic liberality.

Grace Van Studdiford has come in from her country seat, Atlanta Home, to sing for the Alps patronage her own song-cycles with harp accompaniment. Business at the Alps has been only moderate, and Robert Patterson Strine, on whom in his partner's, Hannerty's, illness the whole business falls, will stick it out; but if he has anything to do with the Alps next season there will be less of an effort to cultivate our slumberous musical taste orchestra and more of a determination to get the money by brass band means. Somehow the almbus, shall I say, of orchestral endeavor is lost amid the clink and fall of dinner forks and knives, the bumping of pottery steins, the odor of steak and onions, the tooting of Rock Island freight engines and the gabble of the "loud set," which, like the poor, we have with us always. An orchestra's outgivings only have aesthetic and art-value when heard within the quiet precincts of a specially appointed concert room with subdued lights, a decorous, well-groomed and attentive audience, made up of congenial coteries of music lovers acquainted well in advance with the programme numbers, among which are no solos by decolletted vocalists or anything of that sort, but just orchestral numbers, and by way of variety a few string ensembles. Then we have music, and "for my single self" only then. Always provided the orchestra consists of at least seventy men, who play only under their chosen leader all the year round, including daily four-hour rehearsals, Sundays and holidays excepted. My terms are stiff, I know, but let us stop the drive by calling thirty-two men, half of them brass bandists, loosely thrown together and playing any old thing, an orchestra.

At the Delmar The Belle of New York proved to be a happy choice. Business showed signs of a revival toward the end of the week, and Stella Tracey, who does not sing in The Royal Chef this season, Gus Weinberg, Edith Yerrington, Toby Craig, Frederick Knights, and the clever Edwin Clark came in for much applause and warm appreciation. Now the offering is The Wind of the Nile, with Weinberg in Frank Daniels' old part, Kibosh. No admission is charged at the Delmar Garden gate, and the free part of the place is crowded every night. How to get the people into the theatre is the problem, and this still remains unsolved.

Forest Park Highlands has a big winner in Hanlon's Superba, condensed into a twenty-minute sketch. Now the clowns and the trick acrobats can work a twentieth century schedule for stage speed; there are no long waits in which the fairy princess drools out unintelligible jargon, bidding ordnance and visiting maledictions on the head of the evil one, or words to that effect; but the whole thing is full of pleasant excitement and the regret is general that the Hanlons did not think of this condensation or tabloid Superba sooner.

It certainly marks among them the accession of great personality. As usual, the general numbers of the Highlands bill are all that can be desired. By way of addition to the general scheme Mrs. Emily S. Howard, previously mentioned in these dispatches, has secured as a side-show attraction a band of degenerating Igorrotes from the shady side of the Philippine Islands, who mark the lowest notch in that ethnology which by benevolent assimilation we acquired as one of the several trophies of the Spanish-American War. Some of these lovers of the cane fields and side street commerce have learned some words from the World's Fair, where, with my unfeeling lack, I escaped the task of having to expolit them as a special feature of the Cliff Dwellers, into which business I was inveigled by one John Alden Norton, now honeymooning on Catalina Island, Monterey, Colorado Springs and way stations. But Mrs. Howard, being of German descent, understands racial differences much better than most of our natives; and while at the Highlands the Igorrotes will have to wear clothes and proper manners. She also offers the week-end "Cullen, monologist; Smith and Fuller, musicians; the three Jacksons, Ethel Robinson, and the McCannell Sisters.

Ethel Fuller, having quit the Suburban, has been engaged for West End Heights in place of Helene Lackaye, who appears at the Suburban. Miss Fuller will be welcomed at the big resort, where she makes her first appearance on Aug. 6, by which time a number of first-class copyrighted plays will be in rehearsal. Her initial essay will be (sign Northwester's version of Superba, but she will not be borne up a wedding veil by a painting lover in Act I, scene 2, because the spiral ascent is beyond the capacity of the Summer stage builder's art in these parts. Two of the first choruses, Hans, and other offerings of that nature are also in contemplation. Adelaide Randall closes her engagement here shortly to go to New York in preparation for a starring tour.

Japanese Jesters Right in summer, known as the Ukabes, are the attraction of the Japanese Park. "This turn will please the women and the athletic men will astonish the men," says the Cincinnati News. The News was on both counts. Gentle Norton sings some sweet ditties

Smokers

Banfield's Acid Phosphate relieves depression, nervousness, weakness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

and his. Macco presents his wonderful dog "Chicago," for which he has taken out a special license as against the proximity of the dog devouring. Ignorance, however, mentioned "Chicago" can actually articulate the word "mamma," but that would not save him in the aforesaid crisis. Barnett and Ryerson have a comedy number, Innes and Ryan indulge in parody, and the biograph shows how to train bears and how to make love in the moonlight, with no connection whatever between the two acts of views.

Monte Christo, at Belgrave Garden, has given place to Jesse James, the Missouri Outlaw. Jesse, as we of Missouri know, has been completely dead these many years, and we therefore look askance and several other ways at any effort to revive him. However, at the Belgrave we only see a shadow of his former self.

La Belle Blanche, a little girl who is very highly thought of, takes the place of Stella Tracey in the Royal Chef this season.

In her song recitals at the Alps this week Madame Grace Van Strudford is being accompanied by Madame Emily Gray, harpist. Madame Bertha Lincoln-Henkle made an excellent impression with her vocalization at the Alps during the week just closed.

James J. Butler, of this city, owner of the Standard Theatre, has just acquired by purchase two additional houses, one at Omaha for the Empire Burlesque circuit, of which he is president, and the Clark Street Theatre, Chicago, buying the latter outright. He is reported to have paid \$60,000 for it by way of circumvention of Gus Hill, promoter of an opposition circuit, who was figuring on a long lease of the playhouse. This gives Mr. Butler two theatres in Chicago, the other being the Folly, leaving only the Trocadero to the opposition.

In the near future the Apollo Club will have its own \$300,000 home at Olive and Sarah Streets. Interested parties have secured a quarter block, 152 x 152 feet, the ground being owned by Jesse French. Edward H. Gorse, secretary of the Missouri Lincoln Trust Company, is the prime mover in the financial and real estate end of the enterprise. The new building is to be four stories in height, with ornate elevation and a horseshoe auditorium of at least 2,000 comfortable seats. A balcony, with seats as desirable as any in the house, is to be a feature. Harry J. Walker, late of the Odéon, will have managerial capacity. Storehouses, offices, studios, and other high class places will make up the rest of the house. A recital hall, sound proofed, for women's clubs etc., is also to be provided.

St. Louis during the past ten days has been the second coolest place on the weather map. The mercury, even in Deacon Houser's tube at Sixth and Pine, seldom rises higher than 78 F. but then the Globe-Democrat is a very placid publication, not given to unduly lifting the calorics hereabouts.

Alfred G. Robyn's mass, performed for the first time at Saint Xavier's (Jesuit) Church last Sunday, being very highly spoken of. I heard it myself and was impressed, especially with those numbers which Pierre Marteau decries somewhat stridently in this week's St. Louis Mirror.

Colonel Patrick Short, of the Olympic, and Mrs. Short are enjoying a deserved vacation at Mount Clemens, Mich.

William Garen, of Havlin's, is house cleaning. The place opens on Aug. 13.

RICHARD SPANER.

PHILADELPHIA.

Opening Attractions Announced—The Season to Begin Early—Other News.

(Special to The Mirror.)

PHILADELPHIA, July 31.

The popular priced theatres are all eager to open their doors, and the season this year commences very early. The following is a revised list of openings up to date:

Blaney's Arch Street Theatre, Aug. 3, with The King of the Opioid Ring.

Grand Opera House, Aug. 14, William H. West's Minstrels.

People's Theatre, Aug. 12, Lotta Williams in My Tombor Girl, followed by Charles H. Yale's Devil's Auction.

Bijou Theatre, under new management, Aug. 19, Watson's Oriental Beauties.

National Theatre, Aug. 19, Fast Life in New York, followed Aug. 28 by The Way of the Transgression.

Girard Avenue Theatre, Aug. 26, Attraction as yet not made public.

Park Theatre, Aug. 26, Attraction withheld, and will be followed Sept. 4 with Frank Deaton in The Office Boy, who opens his season at Wilmington, Del., Aug. 30.

Forepaugh's Theatre, Aug. 26, Stock organization.

Trocadero Theatre, Aug. 28, The Folly Girls.

Hart's Kensington Theatre, Sept. 4, Why Girls Leave Home.

Chestnut Street Theatre, Sept. 11, Richard Carle in The Mayor of Tokio.

The Broad Street Theatre will likely present Viola Allen as the opening card the middle of September.

Kelth's New Theatre offers a splendid Summer show this week in Olive May and J. W. Albaugh Jr.; Raymond and Caverly; Elton-Polo troupe, Al M. Burton, Elmer Tenley, Montague's Cock-stoo circus, Dixon, Bowers and Dixon, Frank Orth and Harry S. Fern, Mills and Morris, Leclair and Hardt, Alvin Comedy Four, the Musical Bells and kinetograph.

Lycium Theatre—Stock features, with weekly additions, under title of British Blondes, the feature: Zara and Cotten, Lorraine Sisters, Gaudie Lang, Edith Murray, Virginia Hayden, Dolly Bertram, Carrie Watson, John Cowley, and James Felton in principal acts. Business profitable.

Parks: Features unchanged and all doing well.

Atlantic City Notes: There is talk of another theatre here to be erected by Moore and Nixon, of the Savoy, and Julius Kahn. The following comment from an Atlantic City correspondent is timely: "Just why a new theatre is needed is too deep for my comprehension. The present house, with the Ocean Pier Theatre in opposition, is sufficient to provide all the theatricals that the residents of the resort can stomach. Indeed, it is pretty tough sledding to get people into these during the summer months, and surely the winter season will not permit of an other house. But the craze for theatre building has struck the resort and no telling where it will end. Let us hope that the venture will prove a pleasant surprise."

PITTSBURGH.

The Academy and the Bijou First in Line for the Season—Innes' Band at Luna Park.

(Special to The Mirror.)

PITTSBURGH, July 31.

The Bijou began its season this afternoon with How Hearts Are Broken, a play new to this city and one which appealed to to-day's audience. This popular playhouse is under the same management as for many past seasons, H. M. Gullick, manager; Clifford W. Wilson, assistant manager, and William R. Gardner, treasurer. And, too, the well-known Bijou Orchestra is still under the able direction of Emil O. Wolf. Next week, Charles T. Aldrich in Secret Service Sam.

On last Saturday night the Academy opened its season with Manager Harry Williams, Jr.'s own attraction, the Ideal Burlesquers. This house was the first to begin the new season here. Luna Park has Innes and his band as the musical attraction for this week, and gave its first concert this afternoon. Here Granada and Mlle. Polina, constituting the open air feature. On Wednesday Pittsburgh Lodge No. 11, B. P. O. Elks, will hold its annual outing at this park, when, no doubt, a large herd will gather, accompanied by many "Deers," an order formed by the wives, daughters, sisters and mothers of the Elks.

ALANER S. L. HEWES.

THE LONDON STAGE.

Stagnation in Theatres—Two Theosophical Dramas—A New Melodrama—Gawain's Notes.

(Special Correspondence of The Mirror.)

LONDON, July 22.

On this day, a sad one to many of us as the anniversary of my dear great-hearted old friend, Wilson Barrett. I regret to have to announce deep stagnation in all things theatrical, not to mention the variety part of professional circles. Last night Lewis Waller added the Imperial to the long list of closures, and to-night Martin Harvey will do ditto with regard to the Lyric. Wyndham's, with Mr. Hopkinson, is soon to follow suit, and the Covent Garden Opera finishes the present season next Wednesday. Even the music halls, the places which (as I have often pointed out) are the last to suffer from business depression, have been doing a most unimpressive trade, from the biggest downward. In fact, one of the most important of West End variety palaces was on the brink of closure a few nights ago, but upon the management resolved to continue a while. In short, what with the weather and what with the enormous amount of competition of syndicates, semi-trusts and so forth, the show business here is in sore straits, I do assure you.

To make matters worse for the theatres and other places of entertainment, this blundering, blithering Government of ours has, all through its self-fancied extreme cleverness, just got itself into a crisis which must eventually result in a dissolution and a general election; two things which always wreck business, especially those businesses or professions concerned with the providing of luxuries such as playgoing.

But although business is at a standstill, yet we have had some little sensations during the week. Unhappily they were sensations based on trouble, for they included Mrs. Brown Potter's trouble of her creditors and showing that her debts, through running the Savoy, amount to nearly £1,000, and the meeting of the much dissatisfied shareholders of the Lyceum Theatre of Varieties, which, despite the presentation of some capital shows, has been a big financial failure since it opened last Christmas. Another sensation of a still more painful kind, was a terrible accident which befell the lady who is announced as having been Charles Hawtrey's first wife. The poor woman fell over a high balcony at a swaggy West End hotel a few nights ago and now lies in a most precarious condition.

We have also had trouble with regard to the proposed increasing of the licensing restrictions now placed upon juvenile workers, especially on those children who have to work in theatres. Extremes have this week set in on both sides, for whereas the London County Council and certain smaller municipal bodies, wish to raise the age necessary for licensing from fourteen to sixteen years of age, many professional and engaged juvenile laborers in theatres, music halls and circuses seem anxious to do away with all licensing altogether. "Which is absurd," as our old friend Euclid says.

Something of a mild, not to say metaphysical, flutter has been caused by the semi-secret production at the Court Theatre of a couple of theosophical plays, forsooth. These were given in connection with the recent Theosophical Congress in this city, a congress where, by the probably sincere, but certainly crankish Mrs. Anne Besant, formerly a wild-eyed atheist, but now a somewhat wild-eyed astral-body possessor, appeared. The aforesaid "plays" were full of the crankiness of this kind of mystic folk, and it was difficult to know what the authors concerned would be at. Still they seemed to impress theosophic believers with their plays. These were The Shrine of the Golden Hawk, by Florence Farr and O. Shakespeare (fancy a Shakespeare as a theosophist!), and The Shadowy Waters, by that Irish and introspective mystic bard, W. B. Yeats.

As a set off against all this dramatic-theosophic moonshine, we have had one new suburban melodrama. It was entitled What Women Suffer, and was the work of H. G. Brandon, and he gave us many horrors, including the flogging of the falsely accused and some time imprisoned hero with a "cat of nine tails." The author made some amends for these gruesome incidents by the unconscious humor of some of his dialogue. For example, one of the romantic characters was made to say to his loving little wife: "I will never leave you again, dear, and if I do, you shall go with me!"

Two important papers, namely, the Daily News and The Spectator (a capital illustrated weekly), have just published short articles respectively applauding and upholding the Referee for its recent three short articles (two by Morford and one by Carados) condemning the American Theatrical Trust.

The aforesaid Charles Hawtrey has just settled to go to the Haymarket next year, instead of coming to America. Then Norman J. Norman has just bought the same time closed Strand Theatre, some say for a playhouse, others say for an electric tube railway station. Sir Henry Irving is likely to play a season in France ere long.

GAWAIN.

ENGAGEMENTS.

Johns Howland (in private life Mrs. Arthur Stranger) has been engaged for The Ham Tree company.

Hamilton L. Brooks, for The Sign of the Four next season.

Clara Martin, by Madame Carey, for the part of Lottie in Peggy from Paris.

Mignon Demarest, to sing the prima donna role, at Court Alberton, for Lieutenant Hardy, by Madam Carey, for The Sultan of Sulu.

Johns Howland, Florence A. Pinckney, with Spitz and Nathaniel, for the leading female roles with the James Kennedy company, and will join them in Providence on Aug. 21 for rehearsals. The company will sing its season in the Academy Fall River, Mass., Sept. 4. Miss Pinckney is now a guest of Mrs. Aldrich in Fall River.

By Mitchell Brothers for The House of Mystery: Homer Barton, H. Dehman, Madeline Clark, J. F. Gibson, James Morrison, Edith Bowers, Sell Quinlan, Gertrude Stanley, Edith F. Bowers, Leonard. When the World Sleeps: Cameron Chomson, Arthur Pickens, W. A. Dempsy, George Munson, Charles Guthrie, Al. Coleman, Virginia Sullivan, Richard Barle, Thomas Norton, Louise Goodrich, Gertrude James, Arnold, Alexander, Blanche Craig, Harry H. Hancock, manager, C. W. McClintock, agent.

By Arthur Mitchell for How Hearts Are Broken: George Mackay, Edwin Dudley, Wade Rhine, May McKay, Edwin Cline Wilbur, Thomas E. Goble, Eugene Bessmer, Lillian Woodward, B. R. Mitchell, Albert Brown, Elizabeth Hutchinson, F. Howard Lange, Walter Saunders, Marie Davies, J. R. Clifford, manager, Ernest Elstfeldt, agent.

Charles Goss has been specially engaged to play the part of Mr. Harcourt, the banker, in E. J. Carpenter's A Little Outcast.

Harold Houston, by Henry W. Savage for the new John Kendrick Bangs-Mammi Kibbe opera. The new work will have a production in October.

Harry Stone, by Mr. Savage for the role of Billions in the new George Ade comedy, The Bad Samaritan, which will open the season in the Garden Theatre on Sept. 1.

Lola T. Davis, with the Calumet Stock company, South Chicago, for incense and seductress.

Arthur L. Verner, for the light comedy part with Nettie the Newstrider.

The following have been engaged by E. D. Fiske for the White Comedy company, under the personal direction of James R. Waller, for the coming season: Edith Marion Bryan, Pearl Lytle, Louise Fraser, Frederick Huxtable, Monte Montgomery, Robert Johnson, and Cal Hunsinger.

Franklin Woodruff, who last season successfully starred in John Krumboltz of the Tellerettes, will be giving Fall appear in Edith Kibbe's Western comedy drama, Sea of Broken Bow.

William F. Burt and Mrs. Burt (Bertha Harrison) and little daughter, Helen Burt, have been engaged by Albert Le Velle for Ruined Lives.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Edith Totten, secretary of the National Council, was welcomed by the New York Chapter at their Thursday tea and reported interesting facts about her recent visit to the annual meeting of the Actors' Church Union in London, held at the home of the Lord Bishop of Rochester. Miss Totten and Mrs. Spooner, president of the Brooklyn Chapter, spoke at this meeting in London upon the principles of the Alliance as illustrated in the work of the various American chapters, and congratulated the English organization upon the report of their year's work, and the success and promise, of which their annual report gave indication, in carrying out the excellent work of the Church and the Stage in which the organization of both countries are now so happily engaged. She also reported that at the same meeting a letter was read from the Rev. Walter E. Bentley giving many interesting facts about the progress and the hopes of the Actors' Church Alliance of America.

At the tea served at the headquarters last Thursday Minerva Florence was the hostess, and among those present were: Maude Amanda Scott, of the Boston Chapter; Colonel Luke W. Finlay, of the Memphis Chapter; and from the New York Chapter, May Densmore, Natalie Lawrence, Frances Florida, Marie Taylor, Mabel Wright, Mr. and Mrs. Harry Red, J. Clay Morran, "Aunt Louisa" Eldridge, Edith Totten, Mrs. Hudson Liston, Regina Weil, and others. The programme included humorous and other recitations by Maude Amanda Scott, Caroline Morrison, and John H. Costello. Mr. Costello, president of the Chapter, introduced Colonel Luke Finlay, representing the Local Council of the Memphis Chapter, who brought the greetings of the Alliance members of his city and spoke in hearty approval of the new movement in the Alliance, having in view the "Home Shelter" for the little children of the stage, eloquently pointing out the excellence of the proposed work in the interests of justice and humanity, and heartily commending the undertaking to the generous support of the chapters in all sections of the country. Helen C. Leslie will be the hostess next week.

To Miss Bertha Livingston, whose faithful service on the Committee of Ways and Means is always gratefully borne in mind, the president has authorized to express the gratification of fellow members upon her recovery from her recent illness. A message of sympathy to the Rev. Walter E. Bentley in his present illness was ordered to be sent, through Mr. Costello, parish assistant at the Church of the Ascension, Greenpoint, L. I. Members of the National Council have been notified that, owing to the amount of business coming before the meeting of Friday, Aug. 4, the hour of assembling will be 3.15 P. M. The next regular meeting of the Directors of the Chapter will be Wednesday, Aug. 2, at 4 P. M.

A GLANCE BACKWARD.

Ten years ago, on August 3, 1895, THE MIRROR had these among other notes:

The front page had a group of the principal members of the Stockwell Stock company at the Columbia Theatre, San Francisco, and shows Disney, William G. Beach, and L. R. Stockwell.

Robert Downing will open his season at Washington, D. C., with a production of Sardon's Helena. Eugene Blair is in the supporting company.

Georgia Caine will follow Della Fox in Wang, next season.

Bingley Pales will be in J. M. Hill's The Captive.

Gallagher and West and W. B. Watson will be joint stars in O'Hooligan's Masquerade.

Lanning Rowan has closed with the Kemper stock in Kansas City and goes as lead with the Frawley stock.

Selena Fetter Royle goes with Edwin Milton Royle's Mexico.

Adelaide Fitz-Allen will support Clara Morris; Charles F. Jerome is engaged for Delmonico's at Six.

Katherine Rober is playing in London.

Eugene O'Rourke will open the Fourteenth Street Theatre Aug. 19 with The Wicklow Postman.

Emily Bancker will open at the National Theatre, Washington, Sept. 2, in Our Flat.

De Wolf Hopper will appear in Dr. Syntax in August at the theatre at Manhattan Beach.

Laura Burt is in Newport; Etta Reed at Ravenna, O.; George Lederer at West Baden, Ind.; Wright Huntington at Lake Bashaw, Conn.; Mr. and Mrs. George H. Primrose are guests of Billy West at Willow Camp, Cayuga Lake; Chas. Clcott is visiting his mother in Buffalo; the Southern Price company at Berkeley Springs, W. Va.; Mr. and Mrs. William N. Griffith and K. R. Mawson at Cape May.

William H. Pascoe will go with James O'Neill, Thomas A. Coleman with Mr. and Mrs. Taber, Marguerite May with Superba, Fanny Gillette with Frederick Ward, Barry O'Neill with Bailey Avery for Lillian Walroth, J. Edwin Leonard with The White Squadron, Robert T. Haines with Walker Whiteside, Alice Chandler with the Boston stock, Thomas J. Keogh and Lizzie Montgomery with Hopkins' Theatre company, Agnes Ardeck with A Fool for Luck, Hattie Haines with Ford Noy in the Kodes company, Bijou Fernandez with Sol Smith Russell, Lottie Alter with Joseph Jefferson, Frank Lander and Willard Lee with Bonnie Scotland, Frederick Buchus with Edward Harrigan, Ida Jeffreys Goodfriend with Courtenay Thorpe.

Harry Ferguson will star with St. George Humsey in McCarthy's Mishaps.

Harry Corson Clarke will have a stock company in Denver next season, having leased the Lycium Theatre.

The Marie Taverly Grand Opera company is getting ready to go out.

The Clay Clement company will open its season Sept. 2.

Walter Damrosch is writing The Scarlet Letter in Maine.

Henry C. Miner will return from Europe next week.

N. C. Goodwin is touring England on his wheel.

Corra Urquhart Potter will be seen in The Queen's Necklace at Italy's.

Mary Anderson has nearly finished her memoirs.

Alice K. Ives will have three plays on the road next season.

Henry Gay Carleton's new play for John Drew will be called That Independent Young Couple.

Kathryn Kidder will begin her tour in Madame Sans Gêne Sept. 30.

Tony Pastor and his company begin their tour Aug. 5 at Elizabeth, N. J.

A PLAYWRIGHT PROPHECY.

If reports from Austin, Texas, that large and fabulously rich gold deposits have been discovered in the western part of that State are strictly correct, Mrs. Jane Maundin Feigl may plume herself on being a prophet as well as a playwright. In Mrs. Feigl's melodrama Texas one of the characters is made to say, "Some day these stupid cowpunchers will awake to the fact that these sands are golden; just as oil has enriched East Texas, so gold will enrich West Texas." As the production of the play antedates the discovery of gold in West Texas by over a year, and as the newly discovered gold is within a few miles of Val Verde County, where the action of Mrs. Feigl's play takes place, it would be interesting to know how the author gained her foreknowledge.

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AT SUMMER PLACES.

Percy Plunkett writes from Edgartown on July 28: "My 'Cottage' is beginning to look like a 'junk shop.' Ever since Bernard A. Reinold landed at this place he has done nothing but look up old whaling curios. My house is filled with whales' teeth, jaw bones, harpoons, tarred ropes, buck and tackle, marlinspikes, etc. Every one of Reinold's old shipmates has presented him with some little reminder of the good ship *Cleric*. Reinold has done little else but go around with old sea dogs talking 'whales.' He has the fever in its worst form. He has boasted so much of his prowess as a jabsor of whales that I arranged a little sword-fishing party for him and installed him as the harpoon thrower. He was strapped in the pulpit at the end of the bowsprit and informed if he did not hit his first fish he would be sent to 'Davy Jones' locker.' At last he sighted a swordfish and yelled out 'Thar she blows!' Now, a swordfish never blows. He simply lies at the top of the water sunning himself, and the boat is steered right on top of him and the man in the pulpit simply drives the harpoon into the fish, and away he goes until he tires himself out, and then you locate the keg which is attached to the rope at the end of the line and you haul the fish into the boat. Reinold began to get very nervous. He had jabbed whales when he was a young man, but a swordfish is a much smaller bird. The result was that Reinold made an awkward movement and struck at the fish and missed. The fish winked a merry wink and dove to the bottom of the sea to inform the other swordfish that there was no danger. One of the crew got riled and yelled out, 'You ought to go whaling again and then die.' But Reinold redeemed himself, for the next fish that showed his fins at the top of the surf Reinold hit square between the shoulders and we managed to kill it and brought it back to Edgartown. The fish weighed 368 pounds, one of the largest fish caught here this season. Reinold is bringing the sword back to New York to prove he caught it. Several of Reinold's old shipmates are living in different parts of the island and have written Reinold that they would be pleased to see him again, so Reinold and his wife have arranged a little trip over Martha's Vineyard which will take up three or four days, so Players' Cottage will be closed for a time, as I expect to run into New York next week to close up a deal for next season."

Charles W. Young writes from Mount Clemens, under date of July 29:

"During the history of this place there never were so many people here as there are to-day. Every hotel, boarding house, furnished room house, and cottage, even private families, are turning people away. Swedlow was never displayed here as it is to-day. It is nothing unusual to see many beautiful motor cars and autos of all kinds; also many gorgeous private turnouts. I have too much regard for the feelings of Percy Plunkett to give a description of a fish story that was told last evening after the return of Frank V. Hawley, Nick Norton, Harry Watson, Pat Short, and William Kibbe from a two days' fishing trip, with bass, perch, pickerel, pike, muscalonge galons, not forgetting a large number of German carp, weighing as much as thirty pounds each. The late professional arrivals are Mr. and Mrs. John Misher, of Reading, Pa., who are at the Modas for a few weeks' rest. Mr. and Mrs. Lew Hawkins, who will spend six weeks at the Clementine, Aurie Dagwell the "Girl of '61," is spending the most pleasant vacation of her lifetime here. J. Blain Glick, of Under Southern Skies company, is enjoying his vacation here. Lewis F. Felt, of Baldwin-Melville company, New Orleans, La., is here visiting friends. A. C. Henderson, the handsome leading man, can be addressed "care Clementine" until further notice. Sam Lee of Gertrude's Minstrels, and James Curtin, of the London Theatre, New York, the hub of the old burlesque wheel, are here. Jake Bernard has been seriously ill at the Sherman House, but has sufficiently recovered to leave for New York Tuesday. William Kibbe has changed the name of his handsome palace car, and in the future it will be known as "Mt. Clemens." J. H. Alpuente, the popular New York vaudeville agent, is here for a course of baths. Gus Solike goes to Detroit every morning and is working very hard on R. C. Whitener's attractions. Frank V. Hawley leaves here Monday to join the Four Mortons in Detroit, and will accompany them to New York, where they begin rehearsals for their new comedy, under the management of Percy G. Williams. The friends of Otto Roache will be delighted to know that he has improved wonderfully and leaves for New York to-morrow. Am glad to report great results in the case of Mrs. Frank Tannehill. MacM. Barnes leaves to-morrow to begin rehearsals with "Way Down East" company and Harry Bradley to join Old Kentucky company."

Mr. and Mrs. Harry K. Hamilton (Helene Reicks) left New York last Friday for Cleveland, O., where they will spend a week, before joining the Ozman Stock company.

C. H. Prouty, business-manager of J. C. Rockwell's in the Sunny South company, has just closed a successful tour of New York State. The New England States and Providence. Mr. Prouty and his wife are spending their vacation at Peak's Island, Me., enjoying fishing and boating.

Mr. and Mrs. William A. Brady (Grace George) left last week for the Catskills, where they will be members of a camping party formed by Wright Lorimer. The party will travel in a red and yellow stage coach in which the actor rode when a schoolboy in New England.

Harry Harwood is passing the Summer on Little Diamond Island, Maine. He is still under the management of Lieber and Company for next season.

Jeannette Coleman has been stopping at Asbury Park for two weeks.

Mr. and Mrs. Frank Hartwell (Florence Webster) are Summering in Atlantic City.

OLD ENGLISH THEATRES.

Travellers' Accounts of British Amusements in the Sixteenth Century.

With the creation of better equipped and more comfortable theatres shortly after the Restoration a great change came over playhouse economics. Two vital alterations tended to dissipate the savagery and tumult that had long reigned in the popular parts of the house. The provision of scenery and stage mechanism necessitated an advance on the old scale of prices; and the pit, once the habitat of rag, tag and bob-tail, actually became the rendezvous of the gallants of the town. The latter change was largely due to the introduction of roomy benches, an innovation that France was slow in following.

A few years previous to the Restoration a wonderful metamorphosis had taken place in the disposition and arrangement of the Continental playhouses. With the sudden rage for opera in Venice and other parts of Italy, architects came to pay more attention to the science of theatre-building, and the most brilliant artificers of the day proceeded to make a study of stage mechanics. From being mere lumbering framework, solidly built up, scenery under the master touch of geniuses like Giacomo Torelli and the Vigarani came to be changed visually in the twinkling of an eye. Torelli, who was looked upon by the Venetian populace as the possessor of supernatural powers, carried his scenic knowledge into France and imparted his secrets there some few years before Charles II came to his own. As scenery began to be used in England in the public theatres in 1661 the student of bygone stage conditions is naturally anxious to learn how the primitive English mounting compared with the reigning Continental systems. One finds one's curiosity on that score gratified by the observations of a distinguished visitor, a well-traveled man whose knowledge of mechanics qualified him to speak with some authority on the subject. It is with a sigh of relief that one finds that England at the outset of the great modern scenic movement had no reason to feel her inferiority to France and Italy.

At the age of fifty-two, Balthasar de Moncoys of Lyons accompanied the Duc de Chevreuse on his travels through England, Holland, Germany and Italy, and in May, 1663, reached London. Three years later the result of his varied observations was given to the world in his "Journal des Voyages." Performances in those days began at three o'clock in the afternoon, and Moncoys records that after dinner on May 22d, 1663, the Duke and he repaired to the newly opened Theatre Royal in Drury Lane and sat in the King's box. For reasons that will afterward become apparent in discussing the reflections of *Sarbières*, I quote his opinions in the original. "Le Théâtre est le plus propre et le plus beau que j'aye jamais vu, tout tapissé par le bas de bryette verte; au-dessus de toutes les loges qui en sont tapissées avec des bandes de cuir doré. Tous les bancs du parterre et toutes les personnes de condition se mettent aussi, sont rangés en amphithéâtre, les uns plus hauts que les autres. Les changements de Théâtre et les machines sont fort ingénieusement inventés et exécutées." Of a subsequent visit to Davenant's theatre in Lincoln's Inn Fields Moncoys records on June 5th: "L'après-dînée je fus à la comédie du Duc d'York où les changements de scène me pleurent beaucoup, mais non la froideur des actions et du parler tant des hommes que des femmes dans les pures manières de colère et de crainte." It may be that the English style of acting generally did not appeal to the writer, but it is singular that he should have reserved his strictures for the Duke's company, then considered much the superior, and which numbered in its ranks the great Betterton and his wife, not to speak of Harris, Sandford and the Nokes.

Sarbières, who visited England much about the same time as Balthasar de Moncoys, but apparently resorted to no theatre save the new house in Drury Lane, published his experiences in Paris in 1664. Forty-five years later the book was very imperfectly translated into English by some hack whose work shows a very ill-acquaintance with Continental observances. Any allusions in the original not comprehensible to his intelligence are diplomatically omitted. For this reason the student must be warned against seeking to obtain an insight into *Sarbières'* impressions of the English theatre through this sophisticated medium. At p. 69 the translator makes him say: "The playhouse is much more diverting and commodious; the best places are in the pit, where men and women promiscuously sit, everybody with their company. The stage is very handsome, being covered with green cloth, and the scenes often change, and you are regaled with new perspectives. The music with which you are entertained divers your time till the play begins, and people choose to go in betimes to hear it."

By comparing the sentence whose beginning I have underlined with the original, one finds not only an omission of importance, but a mis-translation. *Sarbières* says: "Le Théâtre est fort beau, couvert d'un tapis vert, et en scène y est tout libre, avec beaucoup de changements, et des perspectives."

The allusion to the stage being completely unshapen draws attention to the fact that the English theatre, unlike the French, was enjoying temporary freedom from foppish stage-loungers. Moreover, on reading the sentence carefully it will become apparent that it was the auditorium and not the boards that were covered with green cloth. Moncoys' account (particularly in the use of the word *tapisé*) confirms this. The translator was evidently unaware that the Drury Lane of half a century previous had green hangings around the lower part of the house, and presumed *Sarbières* was referring to the green cloth usually put down on the stage during the performance of tragedies. This latter custom, by the way, lasted down to the middle of the nineteenth century, but we know not exactly when it originated. *Sarbières'* allusions to the attractiveness of the preliminary orchestral selections are elucidated by Magalotti, who visited England in the train of the Duke of Florence in 1669 and whose "Travels" were published in London in 1821. "Before the comedy begins," he says, "that the audience may not be tired with waiting, the most delightful symphonies are played; on which account many persons come early to enjoy this agreeable amusement." This explanation is in reality only a half-truth. In Restoration times seats could not be booked in advance, and the custom of sending servants to retain them until the arrival of their masters did not come into vogue until about 1680. At the first run of a new play the doors were opened hours in advance, and the elaborate preliminary music seems to have been the outcome of the early assembling on the part of the

audience. It was more with the object of obtaining a good seat in the pit than of hearing fine music that the gallant went to the playhouse betimes.

That persistent globe-trotter, Chappuzeau, paid several visits to Great Britain and commented upon the characteristics of the English playhouse in two of his works. Basing his first account seemingly on certain experiences garnered in 1664, he writes in "Europe Vivante" (Geneva, 1667): "There are in London three troupes of excellent comedians; the Royal troupe which performs every day for the public and usually after supper on Thursdays at Whitehall; the Duke's in Lincoln's Inn Fields, notable for stage machinery equaling that of Italy; a third in Drury Lane, well patronized. Another troupe is maintained at Norwich, one of the fine cities of the kingdom and the resort of all the nobility, without speaking of the rural companies where the comedians spend their novitiate. I must add that the three London houses are furnished with very well-shaped actors, and particularly with handsome women; that these theatres are superb as regards stage scenery and transformations; that the music is excellent, and the dancing magnificent; that they have no fewer than twelve fiddles each for the preludes and inter-acts; that it would be a crime to use anything but wax to illuminate the theatre, or to fill the chandeliers in such a manner as to offend the spectators' nostrils; and, finally, though they play every day, their houses are always full, and a hundred coaches block the thoroughfares. Nothing like this can be found in Scotland or in Ireland, at least nothing approaching it."

The excellences for which the English playhouses were commended were, of course, precisely those conspicuous by their absence in Paris, where the orchestra, for example, could only boast half a dozen violins. Chappuzeau returned to the subject in his work "Le Théâtre Français," published in Paris in 1674. The English, we are told, are very good comedians for their race, and they possess fine theatres and magnificent dresses. Their poets follow no rules. When the tragedy king comes on the stage he is preceded by functionaries who cry "Room, Room," which is plausible and natural. They also fill the stage with mute supernumeraries, satisfying the eye but creating embarrassment. While at London six years previously he saw two very fine companies, the King's and the Duke's, and saw two plays, *Mustapha* and *The Indian Emperor*. The native of a country where murders were never shown in tragedy and where violent action would have aroused laughter, he was much exercised in his mind by the scene in the former play where *Mustapha* defends himself vigorously against the mutes who come to strangle him.

In his "Lettres sur les Anglais," written in 1694-5, but not published until 1725, Murault indulges in some trenchant criticism leveled with grave impartiality at the theatres of France and England. On the London stage he found the costumes as magnificent as they were inaccurate. Keeping step with their French brethren in the matter of apocryphism, the English players thought nothing of dressing Hannibal in a long, powdered wig covered by a helmet, with ribbons on his coat of mail and fringed gloves on his hands. Of a surety Murault, piping as was his note, was the Luther of the modern archaeological movement.

When Mission visited London toward the close of the seventeenth century the French playhouses had not yet vouchsafed to the pit the comfort of a seat. Consequently, in his "Mémoires et Observations" (1698) he carefully notes that "The pit in London is disposed like an amphitheatre and filled with benches without backs and covered with green cloth. Men of quality, particularly young men, a few honest and respectable ladies and many wenches seeking their fortune sit there commingled, talking, playing, jesting, listening or mayhap inattentive. Farther off, against the wall and opposite the stage, rises another amphitheatre occupied by persons of the highest rank, mostly women. The commonality sit above in two rows of galleries, of which the uppermost contains the roughest element."

In view of the mistranslation of *Sarbières*, already dealt with, Mission's allusion thirty years later to the fact that the benches of the pit were covered with green cloth is worthy of note.

Strange to say, the only visitor out of the lot who refers to Shakespeare was Murault! W. J. LAWRENCE.

CHANNING POLLOCK'S NEW PLAY.

Channing Pollock's dramatization of Miriam Michelson's novel, "In the Bishop's Carriage," was presented for the first time on any stage at Parsons' Theatre, Hartford, Conn., last night (July 31) by the Hunter and Bradford Players. Mr. Pollock has made many digressions from the text of the novel, adding several characters which do not appear in the story, and giving to it a different denouement. The central character is, of course, Nance Olden, formerly thief and later a vaudeville performer.

The play opens just after Nance has robbed Edward Ramsey, a tipy broker, at the Grand Central Station, and has made her escape in the Bishop's carriage. The Bishop takes her to the Ramsey home, where she finds Tom Dorgan, a fellow thief, installed as a servant, and ready to pick up any little thing that may be convenient. Mr. Latimer, not an invalid in the play, but an up-to-date young man with a penchant for criminology, sees through Nance and Dorgan, and compels them to disgorge, but allows them to go free. In the second act Nance and Tom are caught robbing Latimer's apartments. This time Latimer turns the man over to the police, but again permits the girl to go free. He gets her a position as a vaudeville actress, and she gives up her old life. Dorgan, escaped from prison, visits the girl in her dressing room, and she is saved from his brutality by the timely arrival of Latimer. In the last act Nance and Latimer find their love for each other, and the play ends with a marriage in sight.

The play will be sent on the road by Liebler and Co. The cast follows:

Mr. Latimer	John Westley
Bishop Van Wageningen	John Findlay
Edward Ramsey	Clarence Handyside
Fred Ostermiller	Burke Clark
Tom Dorgan	Edmund Brown
Barnett	Arthur Hoyt
Mrs. Ramsey	Ida Lewis
Nellie Ramsey	Marion Lorne
Mrs. Latimer	Bianche Chapman
Grace Fielding	Marjorie Wood
May Monahan	Helen Ware
Nance Olden	Julia Dean

PERLEY BECOMES AN INDEPENDENT.

Frank L. Perley has withdrawn his business from Klaw and Erlanger, and will hereafter book through the Shuberts, joining the alliance of the Shuberts, Harrison Grey Fluke, and David Belasco. Mr. Perley will be largely interested with the Shuberts in their enterprises, and will add five companies to those already touring under his management. He has taken this action because of the difficulty he has experienced in getting suitable time for his attractions, and expects that the new management will leave him less restricted in his operations.

AT THE THEATRES

Proctor's Fifty-eighth Street—The Belle of Richmond.

Comedy-drama in four acts, by Sydney R. Toller. Produced July 24.

Gerald Gordon	James Durkin
William Omond	William Norton
Judge Mason	George Howell
Colonel Lee	Robert Rogers
Charles Lee	George S. Christie
Silas Smart	Charles Arthur
Green	Wilton Taylor
Moss	Charles Abbe
Nellie Mason	Grace Reals
Redland Mason	Ethel Conroy
Winifred Mason	Daisy Lovering
Aunt Betty	Louise Mackintosh

The special police force at Proctor's did not have to be increased to restrain the enthusiasm of the audiences at the first New York hearing of the woes of *The Belle of Richmond*. They were quite able to restrain themselves. The reasons were numerous, one of the principal ones being that the words of most of the play could not be heard and the audience did not clearly understand what it was all about. There was little of importance to hear, apparently, and the construction of the play was flimsy. The story was trite, with no real suspense or true heart interest.

It seems that the leading man sent the leading lady, who possessed a substantial figure and fortune, some red roses on the evening of her maidenly debut into society. The villain mixed them up and told her that the youth she loved was going to be married to a girl "up North." She took the villain's word for it and accepted him as a substitute as the curtain fell on the first act.

A former partner in villainy comes and demands a few thousand from the lady's new fiancé. He hasn't the sum with him, but, under threats, agrees to rob the bank of which he is cashier and her father is overlord. This is done by substituting false books and throwing the blame on a minor character, making one of the play's many weaknesses. The judge allows the unfortunate, who is falsely accused, to be arrested while visiting a pretty daughter of the judge, but the hero lawyer agrees to take the case of the wronged youth, thus making an unemotional end to the unemotional second act.

The third act is in the counting-room of the bank. The hero is told of the past of the two villains and makes a "curtain" by taking the ledger under his legal wing and starting for the door. This was an all-man act and suffers in consequence for the women of this company seem the more conscientious and thorough in their work.

In the last act the minor characters become engaged, the parents are reconciled by an old family servant, and the *Belle of Richmond* becomes disengaged and transfers her too easily won life to the young lawyer who tucked the bank-book under his arm.

Charles Abbe deserves special credit for good character work as Moss, the old family servant. His dialect was effective and he played with moderation and art. He had the best moment of the play when he rejoined the hands of the old Colonel and Judge after their estrangement and was so sincere he won the tribute of tears. Wilton Taylor had strong moments, but frequently fell into the prevailing inaudibility. Charles Arthur gives many indications of future worth as a leading man. George S. Christie was manly and creditably direct. William Norton was an effective villain at times. It is to be hoped that his absurd way of delivering asides is the fault of the author and stage-manager. James Durkin had a few good moments when he used his fine voice well enough to be heard. Grace Reals had the Southern beauty and womanly charm, but often forgot her dialect without making the slight loss noticeable. Louise Mackintosh did something with nothing and Ethel Conroy was pretty, but Daisy Lovering won all hearts in a part that would have been unnoticed if played by a lesser artist. She can always be depended upon to make the most of anything given her and to play it with feminine sweetness and piquant gaiety.

125th Street—The Westerner.

Comedy-drama in four acts by Edward E. Rose. Produced July 24.

James Errol	G. Alanson Lessey
Harry Lawton	H. Dudley Hawley
Matthew Lawton	James E. Wilson
Simon Deans	Edith Deans
Andrew Burke	Harold Hartwell
Charles Reid	Robert L. Hill
Martin Ferris	Walter Law
Mary Lawton	Beatrice Morgan
Mrs. Simon Deans	Madeline Deason
Jessie Deans	Gracie Scott

The people of Harlem are evidently bound to enjoy themselves at any cost. On one of the warmest afternoons of last week a Minnons representative at Proctor's 125th Street house inspected a play which, while not exactly new, had never been properly presented in New York before. He found a good-sized audience, made up for the most part of women in shirt waists, with a sprinkling of men, who seemed entirely out of place in this almost Adamless Eden. Resident Manager John T. Fynes, in order to make his patrons as comfortable as possible, had thrown open the numerous fire-exits, and it did not seem to make the least difference to the spectators that the bright Summer sun streamed in and destroyed the illusion of their surroundings to a great extent. Through the doors on the west side came the sounds made by the starting and stopping of frequent trains on Park Avenue, and on the East side one's ears were bothered by the sound of the different gongs ringing in fire alarms in the engine house next door. These distractions must have been particularly trying on the players, but they went at their task bravely, and were comforted by the close attention of the happy people in front, who seemed to have checked their cares with the box-office man when they bought their tickets. The Harlem women are not stingy with their applause, either, and curtain-calls were the rule, although hand-clapping was an exertion that encouraged perspiration to an alarming extent.

The play was *Jim the Westerner*, a conventional comedy-drama, written by Edward E. Rose many years ago. It was seen in New York for one performance only at the Thalia Theatre, on Saturday evening, July 12, 1890, with the author in the character part of Simon Deans. Since that time it has been done by road companies, and finally last week was accorded the distinction of a good performance by Mr. Proctor's Stock company, which, like the brook, goes on uninterrupted, in spite of weather conditions that make the atrepreneur and acting equally trying.

The story deals with the adventures of James Errol from Nevada, who comes to New York, has a misunderstanding with some

MELBOURNE MACDOWELL.



Photo by Baker, Columbus, O.

Melbourne MacDowell will continue at the Odéon Theatre, St. Louis, through September, and then begin his road tour in his repertoire of *Antony and Cleopatra*, *La Tosca*, *Gismonda*, *Empress Theodora*, *Fedora*, *The Resurrection*, and *Virginia*. During his engagement at St. Louis this Summer he has met with the greatest success and has received praise from every source.

of his friends, goes through various vicissitudes, and finally emerges triumphant, winning the girl of his heart and with a bright future before him. Matthew Lawton, a wealthy New Yorker, is heavily interested in a mine, and Andrew Burke, the villain, arranges matters so that a false report concerning the mine reaches Lawton, who imagines he is ruined. Jim arrives at Lawton's office in time to save him, and with the assistance of Martin Ferris, a bluff, big-hearted man from the West, exposes Burke in his true colors. Jim is rewarded for his cleverness, and in the distance we can hear the joy-bells ringing for Jim and Mary Lawton. G. Alanson Lessey was Jim, and he played without exaggerating the heroic points of the character. The bosoms under the shirt-waists heaved perceptibly when he made his first entrance, and he was given "the glad hand" most emphatically. Sol Aiken had most of the comedy in the part of Simon Deans and scored a genuine hit. Excellent work was done by Walter Law as Martin Ferris, and Harold Hartwell shone as the polished villain. James E. Wilson as Lawton, H. Dudley Hawley as a scapegrace, Beatrice Morgan as Mary Lawton, Madeline Deason as Mrs. Deans, Gracie Scott as Jessie Deans, and Robert L. Hill as Charley Reed, all helped the Harlemites to pass a pleasant afternoon.

At Other Playhouses.

THIRD AVENUE.—The season opened at the Third Avenue Theatre Saturday night, July 29, with *The Convict's Daughter*. The house, which has been cleaned and newly painted during the Summer, was crowded from top to bottom with an enthusiastic audience.

THALIA.—The Thalia Theatre opened last Saturday night with the melodrama, *The White Caps*. It has been some time since an English play has been presented at the Thalia, which has been devoted for several years to Jewish plays and actors.

NEW STAR.—This house will begin its season Saturday night with *Last Life in New York* as the attraction.

NEW YORK.—The New York Theatre opened last night (Monday) with George M. Cohan and his Little Johnny Jones, with a cast practically the same as last season. The only change is in the role of Florabel Fly, the San Francisco newspaper woman, which is now filled by Adele Raffter in place of Truly Shattuck.

GOSSIP.

Vaughan Glaser, whose stock company played for sixty-one consecutive weeks at the Colonial Theatre, Cleveland, O., will reopen the same theatre on Sept. 4, with the strongest company he has yet had. An arrangement has been made by which the Shubert Brothers are to have this theatre during the season and are to place Mr. Glaser and his company at some of their other theatres.

The Le Roy Stock company disbanded in Waterville, N. Y., owing to poor business, though the local papers credit them with good work.

Mr. and Mrs. Fred Bullman are staying at Freeport, L. I., where Mr. Bullman is convalescing from a severe attack of pneumonia.

Frank C. Egan, of Seattle, is in town looking for a production for next season. He intends to star in comedy.

Frank C. Zehrung, C. U. Philley, and L. M. Crawford, representing the Crawford circuit, were on the Rialto last week. They have all left for their respective home towns.

Mr. and Mrs. John C. Rice and daughter have taken the Wilson Cottage at Stannard Beach, Westfield, Conn., for the rest of the Summer.

Harry C. Fox, treasurer of the Academy of Music, Saginaw, Mich., returned to his home on Saturday last after a short visit with friends in New York. Mr. Fox was very much impressed with this big city, and he made many new friends while here.

The manuscript for Viola Allen's new play, *The Comedy Mask*, was brought back by Clyde Fitch when he returned home Saturday. The play is of the period of George IV, and gives opportunity for handsome costumes and scenery.

Mr. and Mrs. Edwin Arden and their pretty daughter, Mildred, are resting in the Adirondacks, enjoying the lovely mountain air and the fishing.

The *Dragon Fly*, a poetic melodrama by John Luther Long and Edward Childs Carpenter, has been selected by Henri Groult as the vehicle in which he will present Minnie Seligman and William Bramwell as co-stars the coming season. The first performance will be given in the Garrick Theatre, Philadelphia, and after a road tour the play will come to New York.

Hyberta Pryme has gone to her bungalow at Lavalette, N. J., for the balance of the Summer.

Rhea Acton is the name by which Rachel Acton will be professionally known hereafter. She has signed for Jennie in York State Folks (Western) company.

Mrs. Charles Overton, who has been visiting her sister, Mrs. Charles Stevenson, has sailed for her home near London. Her two children accompanied her.

MORE SHUBERT THEATRES.

During the week the Shuberts have added two more theatres to their list, making twenty-three in all. The newest are the Lyceum in Baltimore and the Lyceum in Buffalo. The Baltimore house was formerly the home of the Albany Stock company. The Buffalo Lyceum has not been considered a first-class house, but it will undergo extensive alterations before the opening in October.

Plans have been made whereby the Shuberts will build a new theatre in Cincinnati and another in Kansas City. Work upon both houses is to begin as soon as contracts are let, and will be pushed as rapidly as possible. It is expected that they will be completed so as to open next season.

ARNOLD DALY RETURNS.

Arnold Daly returned on Saturday evening on the steamer Celtic from his European vacation, a large portion of which was spent at the home of Bernard Shaw. Mr. Daly while abroad completed plans for this entire season. Opening at the Garrick on Sept. 11, he will remain at that playhouse until Spring, producing two new Bernard Shaw plays, reviving four others by the same author, and bringing forward either a Shakespearean or an Ibsen play or reviving a Greek drama. Miss Chrysalis Ferns has been engaged as his leading woman. The plays produced will be *Candida*, *The Man of Destiny*, *How He Lied to Her Husband*, *You Never Can Tell*, the new John Bull's Other Island, which will begin on Oct. 16, and Mrs. Warren's Profession, in March.

CHARLES RICHMAN JOINS PROCTOR.

Charles Richman was engaged last week as leading man for the Fifth Avenue Theatre stock company, which already includes Amelia Bingham and Gertrude Coghlan. The season will open Sept. 4 with *The Frisky Mrs. Johnson*. The repertoire for the first three months has already been selected, and includes at least three new plays. Paul M. Potter and George H. Broadhurst had finished plays for Miss Bingham before she signed with the Proctor company, and these will probably be done during the season. Franklin Fyles has also written a new comedy-drama that will be presented by this company.

CUES.

Irrving Brooks, who was principal comedian with the opera company at Pleasure Bay, N. J., was the guest of Wally Patten, of the Patten Line, and Phil Daly during his sojourn at that resort.

Paul Gilmore will continue his summer vacation at Allenhurst, N. J., until rehearsals of *Capitaine Debonnaire* commence.

J. L. Barnett, manager of the Troy (Ohio) Opera House, and C. C. Sank, business-manager of May's Opera House, Piqua, Ohio, were visiting traveling managers offices last week in the interest of their respective theatres.

Hardest Kirkland is convalescing from his attack of appendicitis, and wishes to thank his many friends for their kindnesses. He expects to be about again in about two weeks.

Mr. and Mrs. Remond Wolf are spending two weeks in Canada, fishing. Mrs. Wolf is a great lover of this sport and has a full equipment for fresh and salt water fishing.

Grace Hopkins has returned from San Francisco, where she has been leading woman at the Central Theatre, having resigned to originate the lead in *Her Wedding Day*, which will be produced this month.

Fantana took an outing Sunday, going to New Bop, Staten Island, and every member of the company was there. The feature of the afternoon was a tug-of-war between two teams of ten chorus girls each. Most members of the company were able to appear last night.

Thomas J. Brady is spending the summer at his cottage, "The Rest," Atlantic City, N. J., until July 31, when he will return to New York to produce Ollie Mack and Joseph Spear's new musical comedy, *Around the Town*, also a new farce-comedy for Ed R. Salter. Among his guests the past week were Kathryn Kirchner, Madeline Farren, Josephine Westcott, Nellie Palmer, Florence Wilson, Joseph Mitchell, and Billy Hart.

Sol Manheimer, a member of the Shubert Brothers' executive staff, fell down a flight of stone steps at 219 West Forty-third street Saturday, fracturing his right knee cap and receiving other painful injuries. Mr. Manheimer had been in the house, which is the property of the Shubert Brothers, collecting rents, and as he started down the steps his heel caught on the top step and he fell headlong. He was removed to his home, 288 West Ninety-second street, where the fracture was reduced by Dr. Sol Lohr.

Amanda Wellington, who has signed with the Virginian company, is spending four weeks at Atlantic Highlands.

Rowland and Clifford will star James Kyrie MacCurdy in an elaborate production of *The Old Clothes Man* this season. The tour will begin in September. A strong supporting company has been engaged, including Kate Woods Fluke.

Frank M. Miller and Mrs. Miller (Marie Elmer) have signed with Charles Yale's Devil's Auction company. Mr. Miller is at present musical director of Woodlawn Park, Camden, N. J. Mrs. Miller has just returned from Canada, where she has been visiting her mother.

Miss Lulu Glaser, who is now rehearsing her new opera, *Miss Dolly Dollars*, at the Knickerbocker, has taken apartments for the summer at the Hotel Astor.

Several members of William Collier's Dictator company arrived from Europe Wednesday last.

Mrs. Sherman, once Mrs. Charles Fisher, wife of Charles Fisher, of Daly's company, has been visiting her friends in town. She is now a resident of Chicago.

Vaughan Glaser, who has been spending a few weeks at Muldoon's training farm, will spend some little time in Asheville, N. C., before opening with his company at Cleveland, O.

T. Daniel Frawley's company has returned to town. The season closed two weeks earlier than expected.

A daughter was born to Mr. and Mrs. Augustin Glasmire at Williamsport, Pa., on July 28.

C. Garvin Gilmore, who is summing at Cape May, N. J., has charge of the entertainment at the Stockton Hotel.

The Rev. Walter E. Bentley has been stricken with typhoid fever, and is now very ill at his residence in Brooklyn.

NEW THEATRES AND IMPROVEMENTS.

The Vermont Theatre Building Company's articles of incorporation have been filed at the office of the Secretary of State of Vermont, for the purpose of purchasing land and erecting and operating a theatre and office building in the city of Barre. The local incorporators of the new company are Thomas H. Cave, Jr., Fred H. Andrus, Richard Hoar, Edwin L. Scott, Homer D. Camp, William Lapoint, and C. O. Averill. The capital stock of the company is \$200,000. Work on the building will commence within a few days. The lot selected for the site is one of the finest in the city and will enable the promoters to erect a suitable building and one that will be a credit to the city. The theatre will be on the ground floor, with a dance hall and offices and stores as a part of the building. For the first time this city will have an opportunity to witness the best stars and plays.

Citizens of Fond du Lac, Wis., have accepted the offer of F. R. Haber and R. L. Potter, managers of the Crescent, to provide \$30,000 toward the erection of a new theatre, if the public subscribes \$10,000 for the same purpose, by buying 1,000 opening night tickets at \$10 each. A committee was appointed at a meeting of citizens held July 28, and the work of getting subscribers is being energetically pushed.

AT THE LEAGUE.

Rosa Rand arranged and gracefully presided over the programme at the Professional Woman's League yesterday afternoon. The opening number was a recitation by Mrs. W. G. Jones, "The Two Glasses," by Ella Wheeler Wilcox, given with that dramatic strength and tender sympathy of which this venerable actress is always capable. For an encore she read "The Stirrup Cup," by John Hay. Mr. Jones gave two pantomimes that were translated by his daughter, "The Dagger Soliloquy" from *Macbeth*, and "A Visit to the Dentist's." His work showed cleverness and intelligence. "Aunt Louisa" Eldridge was called upon and graciously responded with "The Scene in the Sleeping Car" and a poem written by John Hay. Harry Coote sang "Cupid Has Found My Heart" and "Madeline." Mr. Coote uses skillfully a voice of rarely beautiful quality and brilliancy. Mrs. Scott Payne was the accompanist. Miss Rand then introduced Mrs. E. L. Fernandez, recently returned from abroad, who said in part that the American invasion of London was made years ago by Augustin Daly; that Willie Collier was the lion of the English public; that Maxine Elliott had been fêted and entertained extensively by royalty; that we had a lot to learn over here, and the main thing was not to be in a hurry; that the League ought to be heard of more and ought to do something big. The old people should take a back seat and let the youthful enthusiasm in the club manage affairs. This remark brought forth a vigorous protest and a discussion followed. The closing number of the afternoon was "Non e Ver," sympathetically rendered by Harry Coote.

CECELIA LOFTUS HAS NEW MANAGER.

Cecelia Loftus has signed a contract with Charles Frohman, by the terms of which she is to play under his management, beginning Dec. 1. The agreement is for six months, and Miss Loftus is not to know the name of the play or the nature of the part she is to enact until rehearsals begin. It is said. The manager has declined to give any hint as to the nature of the play in which Miss Loftus is to appear, and threatens to keep the matter shrouded in mystery. Until Dec. 1 Miss Loftus is at liberty to appear in any production that pleases her, or to accept engagements in vaudeville.

THE STOCK COMPANIES.

Maude Fealy opened as leading woman with *Belshazzar's Feast* at Elitch's Gardens, Denver, on July 17. Miss Fealy and her company received unqualified praise from every one in the city, where she is first favorite of theatregoers.

Franklyn Munnell, leading man of the Empire stock company of Providence, R. I., closed his engagement on July 29 for order of rehearsals, July 31 for a New York production which opens August 19.

Ethel Clifton has returned to New York after having filled a year's engagement as leading woman of the Belasco stock company at San Francisco.

Franklin Ritchie has been engaged for the National Theatre stock company in Rochester for the balance of the season, opening in *The Taming of the Shrew*.

Florence Gerald closed July 16 a special engagement of four weeks with the Majestic Theatre stock of San Francisco and will return to New York. She was the guest of Prof. W. D. Armes, of the University of California, on the occasion of the reception tendered to Secretary Taft and the Congressional party July 7, by the faculty of the university.

Harry E. McKee, comedian with Ferri's stock company at Omaha, has become such a favorite by his versatile work that he has been engaged by Burgess and Woodward for the Burwood stock that opens in the new theatre August 28. The company will open in Kansas City one week prior to opening their new home in Omaha.

John Cumberland has been re-engaged as comedian with the Malcolm Williams stock company, which last week completed a successful Spring and Summer season at the Franklin Square Theatre, Worcester, Mass.

Gertrude Coghlan has been engaged for the ingenue parts in Proctor's Fifth Avenue stock company.

Henry C. Mortimer, leading man with the Davis-Livingstone stock company at the Lafayette Theatre, Detroit, resigned from that organization last week and returned to New York to complete his arrangements for next season.

Florence Gerard has returned to New York from a fourteen weeks' special engagement with stock companies in San Francisco.

Edwin H. Curtis has closed his season of six weeks with the Paxton Stock company in Harrisburg and signed again with the Spooner Stock company in Brooklyn for his sixth season with them as principal character comedian.

NOTES OF OPENINGS.

Joseph Murphy returned to New York from Long Branch the past week to begin rehearsals. His season commences September 4 in Portland, Maine. The tour has been booked solid for forty weeks by his business manager, George Kenny.

The Gambler, under the direction of Mitchell Brothers, opens its season at Haney's Theatre, Newark, August 5. A catalog of scenery and new electrical effects will be used, including a snowstorm, with a horse and cutter.

Why Girls Leave Home will open in Reading, Pa., September 1.

Dale Devereaux has been engaged to originate the roles of Aaron and King Agrippa in the forthcoming production of the biblical play, *Saul of Tarsus*, opening near Chicago. The production is to be under the management of Frank R. Field and the personal direction of the author, Henry Thore Hum. The fifteen acts of scenery are now being built in Pittsfield, Ill.

Robert Sherman's My Friend From Arkansas company opened their eighth season July 17 with a stronger company than ever. They are booked solid through the Middle West and Southern States.

Aylesworth's Hooligan's Troubles company opens July 31 in South Haven, Mich.

Roselle Knott will commence the season August 28 in Kane, Shipman and Colvin's When Knighthood Was in Flower with entirely new paraphernalia and with a supporting company, including Anna A. Day, Ogden Stevens, Katie Travers, Lillian Hayne, Wedgewood Norvell, Claire Colwell, Edward Dillon, Maude Morton and Egbert R. Durand. There are in the company six or seven among those who supported Miss Knott so successfully two years ago. The company is booked from New York through to the Pacific Coast under the management of M. W. Hanley, who engineered Edward Harrigan in his long train of successes at the Harrigan Theatre and later handled Robert Mantell, and who is one of the best known managers in the country.

The Shepherd King rehearsals are called at Parsons Theatre, in Hartford, Conn., Aug. 14.

Edna Aug has signed a ten years' contract with Aubrey Mittenhal, who will star her in musical productions. The coming season she will be seen in *A Four Leaf Clover* by Martha Morton, music by A. Baldwin Simeon. Her season will open on Oct. 2 in New Haven, and after a five weeks' tour on the road she will be seen on Broadway for a run. Maude Granger and Edouard Durand are under contract for the production, which Mr. Mittenhal says will be as near perfect as a liberal expenditure of money can make it.

The Grand Opera House will reopen for the season on Saturday evening, Aug. 19, with Henry W. Savage's Woodland.

The Glills Theatre, Kansas City, opened the season Sunday night with Nettie Newgrist.

PRESS COMMENT.

Frohman—The Trust—The Power of the Dramatists.

London Referee.

So long as Charles Frohman is "the commanding figure in England," said the *St. James's Gazette* the other day, "there will be but little need to worry." I confess I do not find the reflection so comforting as it is to the unsophisticated writer of these words. I have no prejudice against American managers, or American actors or American dramatists. Let them all come. Only I do not want to see Mr. Charles Frohman, or any other American, or any American combination either, the "commanding figure in England." I want the English theatre for the English. Let me say frankly that I have heard nothing but high praise of Mr. Frohman from English actors and English dramatists and others who have had business relations or friendly intercourse with him; but the stubborn fact remains that Charles Frohman, who is a still more "commanding figure" in America than he is in this country, is a member of that combination which has given the Americans more than a "little need to worry." The complacent paragraphist who finds "little need to worry" so long as Mr. Frohman is in command offers but a lame excuse for Mr. Frohman's connection with the Trust when he says that he is "almost exclusively engaged in the artistic part of the combination." This is too ingenuous. I like, too, the qualification "almost." It seems to me that it is with this combination, as it is with the woolen combinations I wear next my skin, that the body and legs are part of the same thing and inseparable one from the other. I might as well say that my combinations were "almost exclusively" pants.

If Mr. Frohman is "almost exclusively" concerned for art, he is quite free to dissociate himself from the Trust. He is strong enough to do so; and in doing so he would be making a greater position for himself and doing the greatest service to the stage. As things go, I presume that his concern for art does not prevent him from benefiting just as much as anybody else from the operations of the Trust. Does he stand in with the Trust, or does he stand out? That is a plain question to which Mr. Frohman can give us a plain answer. Or are we to believe that he approves of the methods of the Trust in America and disapproves them in this country? Like Brutus in the play, "I pause for a reply." The reputation made in his behalf, for that is what it amounts to, is presumably not made without Mr. Frohman's authority, and it shows at least that he is not proud of his connection with the Trust. Let that be contented to him for righteousness. I have not the faintest doubt that the "commanding figure" of Mr. Frohman inspires the writer of this curiously infelicitous phrase with admiration, genuine and sincere, though indiscreet, but the English stage for the American manager is a cry which I, for one, do not wish to see taken up with fervor by the British press. Not that I have any particular fear on that account. Individual enterprise, perhaps, should be welcomed from whatever quarter it comes, and having got his foot into London, I hope Mr. Frohman may keep it there. But we do not want the Trust to get here "with both feet," as they say in America, and to stamp upon the interests of the theatre in this country as it has stamped upon the interests of the theatre in the United States.

Assuming, only for the sake of argument, that the Trust bought up all, or nearly all, the theatres and the actors in this country, and that in America there is yet a stand, and one last stand, to be made against it. The dramatists have it in their own hands to defeat the Trust. The members of the Trust, who are very shrewd upon all points of business, have probably realized that, and they have, to a certain extent, provided against it, so far as they possibly can. They know, as well as I know, that if the dramatists combined they would have more power than the Trust with all its millions. Well, why should not the dramatists of England and America combine? Why should they not form themselves into a society for the protection not only of their own interests, but of the interests of the theatre, of the interests of the actors, and of the interests of the public? Certain popular dramatists, as I happen to know, are attached to the Trust by long contracts, and they would naturally be prevented from joining a dramatic authors' society—such a society as exists in France for the benefit of dramatic authors and of dramatic art. As the Trust snaps up an actor when once his reputation is established, and not before, so it deals with dramatists. Once a dramatist has made a mark the Trust practically buys him up; that is to say, it makes him an offer outright for all his work to come. That is part of the infernal system. Some dramatists of established reputation in this country are, I believe, the Trust's men, and they would be prevented by their contracts from joining a dramatic authors' society, which is the only way of joining a dramatic authors' society at the outset. But if they were obliged to stand out, would the others come in? That is the question.

It is a question which involves the interests of the drama as well as the interests of the dramatist and the interests of the public, too. In this country the stage—as I am prepared to prove when occasion arises—has suffered not a little from the autocracy of the actor-manager; but better far the actor-manager than the purely sort-of-manager, who has no other title than actor-manager, and the independent manager in America. It is now, let us hope, the turn of the dramatist. It is the dramatist who should be the master of the theatre, for without him what is the theatre? It could not exist. Without plays what is the use of theatres? In France, where the arts of the theatre are quite as well appreciated as they are in any country in the world, they are not bothered with the Trust. Not long ago, to be sure, the Theatre Francaise was started in Paris, but it very soon came to nothing. It was summarily snuffed out of existence by the Society of Dramatic Authors, which exercises such vigilance in the protection of the interests of dramatic authors and—again I say it—of the drama. If the English and American dramatists would only make common cause; if the popular dramatist of the moment, resisting the tempting bait, would be satisfied to come into line with the others; if the strong would help the weak; if the dramatists of England and America combined to assert and protect their interests, they would make a more powerful combination. I maintain, then the Trust itself. It is a question of self-preservation. The actors are powerless. The dramatists, if they realized their power, would be masters of the situation. They would bring the Trust to its knees. If they don't, the Trust will bring them to their knees. One or the other must happen. The thing must be done, as it is done in France, where the Society of Dramatic Authors, which is more powerful than all the managers put together, dictates its own terms to the theatres—terms regulated strictly by fair dealing. The time presses for consideration of the question of the foundation of such a society as I have indicated. There must be no half measures. The thing must be done thoroughly, or the dramatists will be undone. There is no other alternative.

I have long pondered the question; I have discussed it again and again with members of the French society, upon which our own dramatic authors' society should be modeled, and I am encouraged to believe that the French dramatists, inspired not merely by a sense of self-interest but by feelings of loyalty and esprit de corps, would be glad to do all that lies in their power to forward the objects of such a society in England and America. Such a society, once in good working order, should be able to deal a death-blow to the Theatrical Trust which is dealing death-blow to the drama.

Of the Highest Importance.

Houston Post.

It is a matter of the highest importance to the American drama that it be rescued from the clutches of Klaw and Erlanger, Hayman and others who are substituting it to a strictly commercial basis. There are actors who love art for art's sake, and the refined amusement public of the country appreciates the theatre for the ennobling influences which it can exert upon a

JAMES A. BLISS.



Photo by Leonard Studio, Topeka, Kansas.

Mr. Bliss impressed me most thoroughly with his true talent and intelligence in the uninteresting, colorless role of Mr. Van Courtland (His Whiskers) in *Chimie Fadden*. Van Courtland is a strange old man, and has one or two lines that are not absolutely limp. That is the best the dramatist has done for Mr. Van Courtland. Mr. Bliss took this part and made of it a humorous, happy-go-lucky old gentleman with obvious preference for one of daughter Fadden's suitors, expressed by vocal expression and stage business that artistically portrayed that masculine fineness and bumbling which his sex understands as fact. His walk and pose when still, feet wide apart, head far back, with a monered pride tempered by natural gravity, condescending humor twinkling in his eye, cushiony comfort, many wines and much food and a vast misunderstanding of all things outside his own appetite—these all did Mr. Bliss convey in a part as nearly nothing as any that ever comes to an actor. This talent of thoroughness is the salt that savors the whole ability of Mr. Bliss. This vitalizing of cold clay is what makes him a dramatic educator of the public, which needs such enough standards of intelligence to inform it of what acting really is.—Constance Skinner in the Los Angeles "Examiner."

ern civilization. These have observed with the utmost regret the tendencies of the drama since it passed under the control of the rapacious Trust, which has its headquarters in New York. While it is probable that the independent movement will not be able to secure a good foothold in the South at once, there is every reason to believe that by another season a long step will have been taken to emancipate the Southern theatres from the Klaw and Erlanger domination. Whether this is to be accomplished by the action of the Southern managers or by the building of additional theatres makes little difference to the public. Results are what the people desire. It is quite probable that the control of Southern theatres by the Trust is not to the liking of Southern managers. Probably they have been helped heretofore, but if they can get the shackles and give encouragement to the independent movement they will earn the gratitude of the public.

There is a great field for the drama in this country. As its tone is healthy and elevated, its influence upon the time must be necessarily marked, but continued domination by the New York Trust will mean a gradual descent until it becomes a pestilence. The independent movement is a step to rescue the stage from piracy and commercialism and for the exaltation of art, and every true artist and every right-thinking citizen should take the side of right methods and lofty ideals whenever the occasion is presented. And the opportunity is presented now.

A Serious Question.

Indianapolis News.

It is not impossible that the Trust question as to amusements may become as serious as it is in other things. When the theatregoers of large cities have to ride miles in cold weather to see a famous actress in a temporary or inadequate structure, simply because the Trust has secured control of all the theatres in the town, as happened last Winter in Denver and Omaha, there is a situation and not a theory that demands attention. A man or a set of men may have a perfect legal right to lease all the theatres in a town, and to close them the year round or to open them only to favored actors, but as a practical question the people have a right to amusements, and will not long submit to situations, however logical, that Denver and Omaha had to face. The trouble with the original Trust or Syndicate is not in the combination and the more economical conduct of business that resulted from it, but that it passed the legitimate exercise of business. It undertook to demand conditions such as may be likened to Jay Gould's schedule of railroad rates—all that the traffic would bear. And when a newspaper writer criticised adversely performances in the Trust houses he was banished from them all—as happened recently in New York. So it is here as in all things from municipal boresdom to the beef trust, the monopolists are not satisfied with the legitimate business advantages, they use their power tyrannically. This is why the amusement Trust may not be allowed to go on forever working its will, but may be made subject to laws in the interest of the people. The people are awaking to the fact that their prosperity and comfort are the ultimate concern and not the preference of a special monopoly in anything; that all interests of business and pleasure exist for the people and not the people for them.

Insolent and Obnoxious.

Providence, R. I., Bulletin.

The most obnoxious of the rules of the combination organized about eight years ago for the purpose of controlling the theatrical enterprise of the country is that prohibiting local managers from making contracts with actors who are not subscribers to the Trust when the Trust has nothing for filling open time. Rigid enforcement of this selfish clause of a notoriously one-sided contract has closed theatres during the best weeks of the season. In this city, for example, the leading house was dark nearly two months, although several good companies undoubtedly could have been secured without interfering in any way with the other bookings of the Syndicate. Mr. Belasco and his associates do not intend to impose conditions so manifestly unfair upon managers with whom they have business relations; in other words, when they cannot send companies the proprietors of theatres have the privilege of going elsewhere for entertainments. Insistence upon the open door policy will bring about the desired change, and there is nothing peculiarly difficult in the work of compelling the Trust to offer contracts not drawn wholly in the interest of a few arrogant New York managers. All that is needed is an organization of twenty or thirty managers of theatres located in different cities. The Trust cannot hold theatres in every city and it cannot afford to disband companies after New York runs. The Trust is powerful only because theatre managers do not show the courage to refuse when ordered to sign one-sided agreements; and an organization pledged to reject all propositions in which the right to make contracts with any producer is not embodied cannot be rebuffed by the Broadway theatrical merchants.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Miss Norton and Paul Nicholson, Inman, Wakefield and company in a new sketch called Sporting Life, Holman, Hayward and Hayward, Hawthorne and Burt, Three Westons, Norcross, Blain and La Mar's Minstrel, Owen and Owen, Marion and Pearl, Brazil and Brazil, Ash and Phillips, the Stanfords, Charley Farrell, viatograph.

Proctor's Twenty-third Street.

Della Fox, Genaro and Bailey, Four Lukens, Charley Case, Edgar Bixley and company, DeBerty Sisters, Musical Johnstons, Rappo Sisters, Boston, motion pictures.

Proctor's Fifth Avenue.

Nathan Hale, with Howard Kyle in the title role, assisted by J. H. Gilmour, Charles Abbe, H. Dudley Hawley, Geoffrey Stein, Wallace Erskine, Helen Tracy, Frances Starr and others. Vaudeville: Motion pictures.

Proctor's Fifty-eighth Street.

The Gunner's Mate, with James Durkin, Adele Block, Charles Arthur, Marion Berg, Robert Rogers, Louise Macintosh, George Howell and others in the cast. Olio: Motion pictures.

Proctor's 125th Street.

Forget-Me-Not, with a cast including Beatrice Morgan, James E. Wilson, Geoffrey Stein, Robert L. Hill, Daisy Lovering, Mathilde Deshon, and Julian Reed. Olio: Three Hickman Brothers, motion pictures.

Keith's Union Square.

John F. Byrne and company in The Swiss Express, Frank Bush, Clayton Kennedy and Mattie Rooney, the Misses Tobin, Young American Five, Burke's musical dogs, Quinlan and Mack, Rae and Benedetto, Martin and Ridgway, Del-a-Phone, motion pictures.

Hammerstein's Paradise Gardens.

Carmelita, the Zanciga, Six Musical Cutties, Ernest Hogan and his Memphis Students, Barney Fagan and Henrietta Byron, Rice and Prevost, Hayes and Healy, Allitene's monkey, Will R. Rogers, Taylor Sisters, Four Bard Brothers, La Phyllis.

LAST WEEK'S BILLS.

PASTOR'S.—Herbert Lloyd, the juggling jester, assisted by Lillian Lillian, headed the programme and presented his eccentric specialty with great success. The innumerable tricks in the act were laughed at immediately, as they well deserved to be. Mr. Lloyd is an inventive genius when it comes to a matter of devising comedy stunts, and he never lets a chance go by for the improvement of his act. Miss Lillian was as graceful and attractive as ever, and did her share of the work with her accustomed skill. The pretty little sketch, Jack and Jill, presented by Arthur and Mildred Boylan, assisted by Stella Boylan, made one of the hits of the season, and it is safe to say that Mr. Pastor will give these talented children a return date whenever they wish to come back. A novelty was the debut in vaudeville of William Bonelli, who was seen in a sketch called The Pugilist and the Lady, assisted by Elizabeth Goodall, Guy R. Hoffman and a man made up as a Japanese. The characters are an up to date young woman, a Western pugilist and a dude. The dude is attentive to the young woman, and his courtship is interrupted by the appearance of the pugilist, who has called to interest the girl in physical culture. The pugilist has been studying the art of wrestling for the girl's hand. The contest is very funny, and ends, of course, with the dude lying on his back begging for mercy. The match is refereed by the Jap, who keeps up a series of shouts of encouragement to his pupil, but without avail. Mr. Bonelli played the pugilist in a quiet, effective way, and did not overdo the tough side of the character. Mr. Hoffman gave an excellent character sketch as the dude, and Miss Goodall was quite satisfactory as the girl. Charles J. Stine and Ollie Evans were warmly welcomed. They have done so much good work in the past that it was a foregone conclusion that they would please on this occasion. Mr. Stine has a dry humor, and understands the value of a few timely topical gags. Their skit Wanted, a Divorce, is most amusing, and Miss Evans was fully equal to the task of helping Mr. Stine to win laughs. Gilday and Fox were fairly good in The Hebrew Trainer and the Jockey. Mr. and Mrs. Chamberlain, who have recently returned from Europe, were given a very cordial reception. Their skill in throwing the name is still indisputable, and the audience sat open-mouthed as they watched the whirling ropes manipulated by the dexterous hands of these clever artists. Kennedy and James, in Doctor Daffy; Ali and Peuser, eccentric acrobats; the McCall Trio, singers, dancers and skipping-rope artists; Al Coleman, dialect comedian; George H. Diamond, with his rousing illustrated songs, assisted by William C. Smith; Carl Herbert, a wizard with cards, and the interesting viatograph views were the other numbers of an entertaining bill.

PROCTOR'S TWENTY-THIRD STREET.—Helen Bartram headed the bill. She sang "For All Eternity," "Tessie" and a slower song, during which she distributed a few bouquets to the women in the front seats. She sang quite as well as usual, but her vaudeville turn was not remarkable in any way. A large share of the honors went to Chevalier De Loria, the famous sharpshooter, who performed his many wonderful feats with an ease and skill truly admirable from every point of view. His turn held the breathless attention of the audience from start to finish, and he was applauded to the echo. Especially worthy of note was his playing of airs on a genuine piano by means of bullets aimed at discs below the keyboard and connected therewith by means of wires. Quite a sensation was caused by the appearance of Blanche Sloan, a sister of Tod Sloan the Jockey, and James Walthour, in the act which was shown at this house several months ago by Walthour and another partner. It consists of a race between a horse ridden on a treadmill and a bicycle propelled on rollers. Miss Sloan rode the horse and Mr. Walthour the bicycle, and the race while it lasted aroused great enthusiasm. The ap-

paratus is arranged in a more satisfactory way than it was when the act was first done here, and is much more effective in every way. Miss Sloan posed in a series of living pictures on horseback, dressed in the colors of different stables, and Mr. Walthour contributed an exhibition ride on his wheel, all of which helped to fill out the time. Charles H. Burke and Grace La Rue, assisted by The Inky Boys, were very amusing in The Silver Moon. A big, laughing, hot bit was scored by Dan Sherman and Mabel De Forrest in The Fall of Poor Arthur. As an encore Mr. Sherman put on a very laughable travesty on De Loria's shooting act that brought down the house. His burlesque on the piano-playing trick was particularly good. He shot blank cartridges at Lender Marks and the latter picked "Tammany" out on the piano as the shots were fired. The Trolley Car Trio did some excellent comedy acrobatic work. J. C. Nugent, assisted by Jessie Charron and John Strong, was seen in his amusing sketch, The Rounder, in which he appears at his best. The Six Ratzen-benders, in their military drill; Syd Forrester, Coster comedian, and the motion picture rounds out a good bill that drew excellent houses.

HAMMERSTEIN'S PARADISE GARDENS.—Flossie Crane, "The Girl from Coney Island," who was discovered by Oscar Hammerstein, finished her engagement last week and has gone to Rockaway Beach, where she has resumed her former occupation of trying to drown the noise of the ocean with her big baritone voice. She is going back to the seashore with flying colors, however, as she is the headliner of the bill at Morrison's. Ernest Hogan and his Memphis Students continued to win applause, and Rice and Prevost kept on their merry way, putting everybody in fine humor with their bumpy bumps act. The astonishing feats of Will R. Rogers came in for a good share of approval, and his larlat throwing won rounds of applause. Col. Gaston Borderverry, the expert rifle shot, repeated the success he made at the Hippodrome, and his work was thoroughly appreciated. The Peckoff troupe of Russian dancers made their New York debut and proved themselves very skillful artists. The Great Le Page was one of the best features of the bill, and his wonderful jumping feat brought down the house. There is nothing better in this line of work in vaudeville to-day. Other turns were by Ross, the musical horse; Three Ronny Sisters, Four Bard Brothers and the Four Musical Avolts.

KEITH'S UNION SQUARE.—Charles Guyer and Nellie O'Neil were the headliners of a good bill and easily carried off the honors with their eccentric singing, dancing and nonsense. The whirlwind finish of the act won them any number of recalls. John W. World and Mindell Kingston, fresh from their triumphs abroad and in the Orient, made a big hit. They have a number of new things in their act, and it went with a rush from start to finish. Emil Hoch, Jane Elton and company were seen to advantage in the amusing sketch, Mile. Ricci. Yamamoto Brothers did a fine wire act. Ben Welch's jokes and parodies were well received. The Three Nevartos scored in a fine acrobatic specialty. Frank Orth and Harry B. Fern, in Sign the Book, have a most entertaining turn. Mills and Morris won favor in their minstrel act. Barr and Evans, always reliable, won their share of the laughs. The Avon Comedy Four, O'Rourke and Burnett, Violet Staley, the Baileys, Gates and Nelson and the kinetograph were also in the bill.

PROCTOR'S FIFTH AVENUE.—Once Upon a Time, Genevieve G. Haines' play that was done last season at the Berkeley Lyceum, was revived last week by the stock company. Robert T. Haines appeared in his original role and was well supported by Frances Starr, J. H. Gilmour, Paul Everett, Helen Tracy, Geoffrey Stein, Byron Ogley, Josephine Victor, Crystal and Willetta, Helen Rosa, Rose Dixey, William Yost, W. H. Reynolds, and Royal Byron. The play was fully reviewed at the time of its first presentation. The motion pictures were shown between the acts.

MILTON NOBLES' NEW SKETCH.

Notwithstanding the success of The Days of '49, Milton Nobles has written a new farce for four characters which he calls A Third Party Movement, and which will be seen at a New York vaudeville theatre early in November. The new act and The Days of '49 will constitute the Nobles' repertoire for the coming season. The new farce will be good-naturedly satirical politicians, society fads and yellow journalism. It will be strictly up-to-date, and so constructed that local sensations in any city can be promptly utilized. Two interesting female characters, a society girl and an Irish domestic, will be played by Dolly Nobles and Ida Lewis. The action takes place at a small town in New Jersey during a political campaign. Mr. Nobles' character is a merry, aggressive, audacious and resourceful reporter, and the character of a dignified old banker, running for the State Legislature, will be played by a well-known comedian. During his seven years in vaudeville Mr. Nobles has presented five original one-act comedies and farces, and all have been successful. Much interest will attach to the production of his new farce, which he regards as the cleverest act in point of dialogue and rapidity of action he has written for vaudeville.

VACATION FUN.

James Francis Sullivan is having the time of his life, spending his vacation at Greenwood Lake, N. Y. On a recent Saturday evening a real old-fashioned country dance was held at the hotel, and Mr. Sullivan is reported to have been the life of the affair. One of the features of the occasion was the milking of a cow in the centre of the dance hall. At the end of the evening a waltzing contest was held, at which Mr. Sullivan acted as referee. Other guests at the hotel are Fanny Argyle, Mr. and Mrs. Harry Watson, of Rickett, Watson and Wrothe, and Walter Austin. Mr. Sullivan reports that the Watsons spent a great deal of time fishing in the lake, and in one day caught two sunfish and a minnow. Mosquito bites were very plentiful, but the fish were rather shy.

NOVEL SKETCH PRODUCED.

Rudolph Horvay, the well-known German actor, presented a new sketch last week at the Temple Theatre, Detroit. It is called He, She and He, and was written by Mr. Horvay in German, the translation being made by Valerie Bergere, who is his sister-in-law. Roy Fairchild and Leona Bergere assisted Mr. Horvay in the presentation of the piece, which is said to have scored a success.

VAUDEVILLE NOTES FROM LONDON.

T. A. Edwards, proprietor of the music hall at Derby, recently obtained a verdict in his suit against Tom Leamore for breach of contract. Mr. Leamore was booked at the Derby music hall at £30, during Easter week, and the proprietor had billed him extensively, as it was Leamore's first appearance in the town. On Easter Sunday night Mr. Edwards received a telegram from Leamore's wife announcing that her husband would be unable to appear owing to a complete loss of voice. Mr. Edwards learned later on that the actor had appeared at a music hall in another city during the week in which he was supposed to be in Derby. The Judge decided that Mr. Leamore had no defence and found for the plaintiff for £50 and costs.

Some of the people who have their money invested in London music hall stocks have no cause to regret that fact, as many of the halls have paid handsome dividends. The Empire, which has just been closed for alterations, has during the past five years earned a total of 180 per cent. During the same period the Palace has earned 82 per cent., the Moss Empires (Limited) 60 per cent., and the Oxford about 43 per cent. These are pretty good showings, and prove that music hall shares in some cases are a splendid investment.

The London County Council during the past three months has expended seven pounds and five pence in the inspection of music halls.

John Morland and Marion Grey, formerly of the Savoy Theatre, are appearing in a sketch called A Hero of Japan, written by Mr. Morland. There is a pretty story, interspersed with singing and dancing, in which both artists excel.

The American performer in search of lodgings in London should have no difficulty in finding a place to suit him. A new edition of a lodging house directory has just been issued that consists of 164 pages of closely printed matter.

The endowment fund for the Dan Leno cot in Belgrave Hospital is not nearly complete. The recent benefit at the Pavilion realised £518, but the expenses of the affair will cut that amount down considerably. It is hoped that the memorial to the popular comedian will be made possible by contributions from his admirers.

The Pygmies from Central Africa, who are appearing at the Hippodrome, were recently honored by a command to appear before the King and Queen.

Victoria Monks, who returned recently from New York, has a new song, called "Give My Regards to Leicester Square." It is more likely that she heard George M. Cohan sing "Give My Regards to Broadway," one of the hits of Little Johnny Jones.

Horace Goldin is rejoicing over the fact that his performance was seen three times in one week by Queen Alexandra. Goldin is very popular with royalty, and has a record of four specially arranged performances during one week for those who wear crowns.

Mabel Love has joined the company at the Coliseum and is appearing in a sketch called The Wishing Girl.

Amy Clevere has been so successful in the varieties that she has had a number of good offers from well-known managers for pantomime.

Vesta Tilley officiated at the opening of the new Hippodrome, Huddersfield, on July 19.

T. Aynaley Cooke, who has managed the Liverpool Empire for several years, has resigned to take the position of secretary of the golf club at Formby, near Liverpool.

A fund has been started for the purpose of erecting a tombstone to mark the grave of the late Tom O'Brien, of O'Brien and Redding. The monument will be erected under the direction of the Vaudeville Club.

Dorothy Clark is seriously ill and has canceled several engagements.

James Hargreaves, leader of the Metropolitan, Camberwell, was recently married to Evelyn Taylor, a male impersonator. Mr. Hargreaves' present to his bride was a new song called "I Thought I'd Backed a Winner When I Married You."

THE ORDER OF GOLD FISH.

The Eagles, Raspberries and other oddly named orders will now have to take a back seat, as a new order has sprung up that threatens to put them all in the shade. It is called the Social Order of Gold Fish, and was organized last week at Atlantic City, under the direction of Billy Hart, who is known as King Whale. The meeting was held at all meetings will be on Friday, at the Sea Bright Pond, on the Boardwalk. Ninety male members and thirty-two "sister minnows" were in the swim, and a thoroughly enjoyable time was the result. The new officers elected were Thomas J. Grady, Grand Shark (president); Little Chlp. Sardine (vice-president); James A. Mitchell, Bluefish (secretary); Harry Devine, Gelfeiderfish; Billy Watson, German Carp; Verney Hoffman, Sea Bass (treasurer); J. Lampty, Porpoise (inner guard); Ed Begley, Jellyfish (outer guard); George W. Monroe, Codfish (chairman).

Among the guests at the meeting were members of the San Toy company, the Wells-Dunne-Harlan company, Dockert's Minstrel, and representatives of Governor's and Doyle's. A number of other performers who are summing at Atlantic City were also present. Sam Blatt, proprietor of the Seabright Café, provided a fine supper, consisting exclusively of sea food. The social session that followed the supper was very enjoyable, almost every one present contributing a song or a story or two. King Whale Billy Hart was presented with a fox terrier pup by Kathryn Robinson, as a souvenir of the occasion. Meetings will be held every Friday, as long as there are "fish" enough to make a quorum.

DUNDY GOES TO SEE MINE.

Elmer S. Dundy, of Thompson and Dundy, whose remarkable good fortune in the discovery of gold in a mine in Wyoming that he had long since given up as a hopeless investment, but in which he still holds a controlling interest, was chronicled in last week's MINOR, started for Wyoming last week to make a personal investigation. He had been informed that the assay is \$135,000 to the ton, but before he begins to spend the money for more hippodromes he intends to ascertain just what may be expected from the discovery that has caused a tremendous sensation in Wyoming. Some time ago Mr. Dundy disposed of a small share of his holdings in the mine, but he still owns a majority of the stock. Mr. Dundy is a cool, level-headed business man, and the news that he will probably be many times a millionaire has not made any change in his demeanor. He is a man of few words, and even if the story turns out to be true, it is scarcely likely that he will have very much to say about it.

VALERIE BERGERE'S PLANS.

A number of stories have appeared during the past few days to the effect that Valerie Bergere had been engaged by a prominent manager to star in a play next season. A letter from Miss Bergere to The MINOR contradicts these rumors and conveys the information that she will remain in vaudeville next season. Her tour will begin on Aug. 21, and will continue without interruption until June 10, 1906. During the Summer Miss Bergere made her first appearance in musical comedy, playing one of the principal roles in The Land of Nod, in Chicago. She has closed with the company in order to take a rest for a few weeks prior to her long vaudeville season.

TOBY CLAUDE TO TRAVEL.

Toby Claude, the diminutive comedienne, who has found vaudeville entirely to her liking, will start on a long trip early next Spring. She has been engaged by Sidney M. Hyman, through the agency of Robert Grau, for a long tour of the houses in South Africa controlled by the Hyman. From Africa she expects to go to India, Australia and the Philippines, and may visit Japan and China before she reappears in New York.

HORACE GOLDIN.



Photo by Charles and Russell, Belfast.

Above is a picture of Horace Goldin, who is known as the "Queen's Own Conjuror," on account of the fact that his performance was seen three times in one week by Queen Alexandra. Mr. Goldin has created a sensation in every city in Europe, and is especially popular in London. In the space of less than thirty minutes he presents a collection of tricks, including magic, sleight-of-hand and illusions, such as would occupy an entire evening if done by a less skillful and quick-witted performer.

AL G. FIELD'S PLANS.

The Gridiron Club, a Washington organization composed of newspaper correspondents, will find its counterpart in the mirthful melange which bears its name in this season's performance by the Al G. Field Greater Minstrel. The scene is laid in the lobby and banquet hall of the Arlington Hotel in Washington.

Besides directing the rehearsals of his own Greater Minstrel, Al G. Field is supervising the production of the Donnelly and Hatfield Magnificent Minstrel, the former occupying the Great Southern Theatre, while the latter are holding forth at the Board of Trade music hall. Those engaged for the two companies are: Billy Clark, Doc Quigley, Reese Frosser, Dave Nowlin, Tom Powell, Paul La Londe, John Healy, B. S. Carnes, Harry Ernest, B. H. Bachrick, Herbert Wilson, Will Rogers, John Hebert, John Whalen, William A. Broadwell, Jack Sully, F. F. Hanley, Bernard Granville, Nick Hufford, Sylvester Reardon, Lew Curtis, Herbert Dottery, Kirby Dickerson, Harry Wagner, Roy Wendell, Joe Salmen, Jacques Lyons, Oscar Mannerstrom, J. Raithel, Walter Cherry, Arthur J. Craver, William Jaeger, Earl May, Charles Factor, Charles McClain, Harry Cande, George Bly, Gilbert Loose, Frank Bellia, Tom Odell, Joe Kleider, L. P. Burton, Walt M. Leslie, Claude H. Long, Charles Varro, Jack Westworth, Ollie Varro, George Finney, Carl Lee, Joe Hatfield, Eddie Conard, George Atkinson, Lee Edmonds, Arthur Crawford, James Finney, Sidney Toledo, Edward Toledo, Matty Toledo, Frank Toledo, Otto Tusciano, Max Tusciano, Frank Winfield, Frank Brown, George Iver, Joseph Dowd, George Snyder, Frank Miller, Shelby Brothers, Frank Decker, Johnny Culen, Norman Stanley, Albert Barnsdale, Charles Carney, George Lambson, John J. Kelly, William Wagoner, W. H. Hitchcock, Eddie Abrams, Oliver Paine, Fred Costa, Harry Graess, P. H. Murphy, Will J. Donnelly, Ted Gilbath, and Charles Woodcome.

RABBI'S DAUGHTERS IN VAUDEVILLE.

Emma and Josephine Messing, daughters of Rabbi Mayer Messing, of Indianapolis, have gone into vaudeville as a singing team, under the names of Jo and June Southern. Some time ago they went to Chicago and received instruction in stage deportment from Jessie Couthoul, their voices having been previously cultivated at their home in Indianapolis. For a few years they have been prominent in amateur circles in their native city, and when they felt that they were equipped for the task of entertaining the general public they made the plunge. A picture of them printed in an Indianapolis paper shows them to be very attractive girls.

TALLY-HAMILTON.

A very pretty romance culminated in the wedding on July 27 at the Little Church Around the Corner of Harry Tally, owner of the Empire City Quartet, and Maude Hamilton, who made her debut on the stage in The Maid and the Mummy and subsequently became one of the ten daisy girls with Ford and Gehrue. Mr. Tally is a native of Memphis, Tenn. Mr. and Mrs. Tally are at present rehearsing with The Ham Free. Mr. Tally met his bride in Chicago, renewed the acquaintance in San Francisco, and continued his courtship throughout the entire West, as their respective companies played the same cities.

ANOTHER BALLOON ACCIDENT.

William Wilcox, who gave up his position as a car conductor in New Haven some weeks ago to become an aeronaut, was fatally injured on Saturday afternoon at Lakewood Park, Waterbury, Conn., while giving an exhibition with his wife. The balloon ascended with Wilcox and his wife seated on a trapeze underneath. A sudden gust of wind blew the balloon across the tops of some trees, and the aeronaut, losing his grip, fell to the ground through the branches. His wife clung to the trapeze and was carried along for two miles before she was able to release her parachute, which enabled her to reach the ground safely. Wilcox was picked up with both legs and one arm broken, and serious internal injuries.

HOUDINI TO PLAY HERE.

Harry Houdini, the Handcuff King, who arrived from Europe on Tuesday last on the Kronprinz Wilhelm, has decided to accept the extremely liberal offers made him by American vaudeville managers. He will rest at his farm in Connecticut until about Oct. 1, when he will open at one of Percy Williams' houses. Later on he will go over the Keith Circuit and will play other houses, his tour covering a period of thirty weeks. This will probably be his last tour of the United States, as he intends to retire permanently at the conclusion of his engagements in Russia, Germany, France, Italy and England in 1906.

MRS. POTTER HAS SIGNED.

Robert Grau announces that Mrs. James Brown Potter will make a tour of twenty weeks in vaudeville in this country next season, beginning early in September. Her specialty will consist of several recitations, including "Ostler Joe," the poem that was responsible for her first appearance on the stage. She will also give "Constellations," a series of dramatic readings to music, which she made popular in England. For the past few weeks Mrs. Potter has been appearing in a dramatic sketch at the London Coliseum.

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DATES AHEAD.]

(Received too late for classification.)

AS TOLD IN THE HILL. (W. F. Mann, mgr.): Dayton, O., Aug. 3-5, Columbus 7-9, Kenosha 10, Lima 11, Marion, Ind., 12, Kankosa, Wyo., 13, Harvard, Ill., 14.

CONFESSIONS OF A WIFE (A. H. Wood, mgr.): Cleveland, O., Aug. 7-12, Detroit, Mich., 13-19.

DANIEL AND WOLFGANG GILES (A. H. Wood, mgr.): New Haven, Conn., Aug. 10-12, Boston, Mass., 14-19.

DONNELLY AND HATFIELD MINSTRELS: Upper Sandusky, O., Aug. 7, Bucyrus 8, Wooster 9, Conception, Mo., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19.

FIELD'S, AL. G. MINSTRELS (Doc Quigley, mgr.): Marion, O., Aug. 7, Battle Creek, Mich., 8, Lansing 9, Grand Rapids 10, Bay City 11, Saginaw 12, Detroit 13, 14, 15, 16, 17, 18, 19.

HANSEN'S TRAINED ANIMALS: Chicago, Kan., July 31-Aug. 5.

HOOLIGAN IN NEW YORK (France and Brown, props.): Morris, Ill., Aug. 6, Spring Valley 6, Princeton 7, El Paso 10, Evansville 13, Oakland 14, Arcadia 15, Sullivan 16, Findlay 17, East St. Louis 19.

HOOLIGAN'S TROUBLES (A. J. Aylesworth, prop.): La Crosse, Wis., Aug. 20.

LOST IN A BIG CITY (A. H. Wood, mgr.): Hoboken, N. J., Aug. 10-12, Detroit 13, 14, 15, 16, 17, 18, 19.

QUEEN OF THE HIGHERBIDES (A. H. Wood, mgr.): New York Aug. 7-12, Jersey City, N. J., 14-19.

QUEEN OF THE WHITE SLAVES (A. H. Wood, mgr.): Union, N. Y., Aug. 4, 5, Buffalo 7-12, Cleveland 13, 14, 15, 16, 17, 18, 19.

SECRET SERVICE (A. H. Wood, mgr.): Elizabeth, N. J., Aug. 3-5, Pittsburgh, Pa., 7-12, Buffalo, N. Y., 14-19.

THE GREAT LAFAYETTE SHOW (T. G. Lafayette, mgr.): Ocean View, Va., July 31-Aug. 3, Richmond 7-12.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Indianapolis, Ind., Aug. 3-5, Dayton, O., 7-9, Columbus 10-12, Lima 14, Bryan 16, Toledo 17-19.

THE SPOCKING BIRD: Springfield, Mass., July 31-Aug. 5.

THE SHEPHERD KING: Hartford, Conn., Aug. 31-Sept. 2.

UNCLE JOSE PERKINS (H. H. France, prop.): Detroit, Aug. 3, El Paso 4, Hartford 5, Philadelphia 6, Oakland 7, Arcadia 8, Findlay 9, Sullivan 10, Staunton 12, East St. Louis 13, Marshall, Mo., 15.

UNCLE JOSE PERKINS (H. H. France, prop.): Duluth, Minn., Aug. 14, Brainerd 16, Winnipeg, Man., 17, Drayton, N. D., 18, Grafton 19.

OBITUARY.

Andy J. Gilligan, a noted wit and friend of actors, died at Cincinnati, O., on July 21, after an illness lasting over a year. He was born on Aug. 3, 1862, near Riverstown, County Sligo, Ireland. He came of a long line of landed gentry. Early in life it was intended that he should become a priest of the Roman Catholic faith. He was sent to a theological school in his native country for a preparatory course, and going to Rome for a higher education. But he did not care for life in a theological institution and left the school. About this time a war cloud hung over the United States. Mr. Gilligan had relatives in this country. Among them was an aunt, the mother of Attorney Thomas J. Augan, of Cincinnati. Thus he came to this country and to Cincinnati and stayed at the home of Mrs. Augan. His first employment was as a conductor on one of the horse car lines. The first winter of his life in America was a hard one, and from which he never fully recovered. He then secured a situation at the old National Theatre in Sycamore Street, between Third and Fourth streets, Cincinnati, and in this place he met the stars of the country, as they were the most fashionable theatre of its time. Young Gilligan was much sought after and patronized by the members of the profession on account of his rare turn of wit, his polite English and delightful beguery. Many of his wittrifiaes were put to use by other actors. On account of his geniality he made lasting friendships which extended all over the North American continent. He numbered his friends by the thousand. One of his marked characteristics of the last thirty years was a flowing beard, of which Mr. Gilligan was very proud. He was buried at St. Joseph's Cemetery, Cincinnati.

Thomas F. Smith, comedian and dancer, died suddenly of heart failure at Keyport, N. J., on July 19 and was buried from his mother's home in Philadelphia, Pa., on July 22. He was thirty-six years of age. Among the many contracts and engagements the professional he had been connected with Newton Biers' Lost in London, Sadie Henson's The Kentucky Girl, Flynn and Sheridan's Big Sensation, and Henry's Minstrels. For the past five years he had been playing wonderful drama with his wife, Lillian Leslie, under the name of Smith and Leslie, and at the time of his death was with Sig. Santello and Welsh Brothers' Circus. He was a member of the Philadelphia T. M. A. and of the Holyoke, Mass., Synodical Union. He is survived by his widow, mother, three sisters and a brother, J. Philip Smith, who is also on the stage. The interment was at Holy Cross Cemetery, Philadelphia.

Anthony Ryan, once well known as a vaudeville performer and in New York city as "Daddy" (July 25) of nephritis. He was fifty-three years old. Ryan was one of the first vaudeville actors to appear at Tony Pastor's Theatre, thirty years ago. His acts were chiefly musical, his best and most characteristic being a "comic" performance. Last January a policeman found him wandering on Fourteenth Street, scantily clad and hungry, and he was committed to the workhouse. He was buried by the Actors' Fund.

Anna Pearl Peters, wife of Will R. Peters, died in St. Paul, Minn., on July 20, of tuberculosis. She was twenty-five years old. For the past seven years Mrs. Peters has been in comic opera and musical comedy, appearing with the Francis Wilson company, Floradora, Burgomaster, Tenderfoot, and Bob Roy and others. She had many friends in the East. Burial was at St. Paul.

Born.

GLASSMIRE.—A daughter to Mr. and Mrs. Augustin Glassmire, on July 28, at Williamsport, Pa.

HAWORTH.—A daughter to Mr. and Mrs. William Haworth, in Willoughby, O., on July 19.

Married.

ALTIERRE—MILDERAND.—Charles Altierre and Ida Milderand, at Chicago, on July 19.

COLE—WELSH.—Lieutenant E. H. Cole and Mary Welsh, at Chicago, in August, 1904.

SNEDY—NELSON.—Joseph Edward Snedy and Ida Marie Nelson, at Chicago, on July 13.

TALLY—HAMILTON.—At the Church of the Transfiguration, New York, on July 17, Harry Tally and Made Hamilton.

Died.

GILLIGAN.—Andy J. Gilligan, at Cincinnati, on July 21, aged 42 years.

RYAN.—Anthony Ryan, at New York city, on July 23, aged 53 years.

PETERS.—Mrs. Anna Pearl Peters, at St. Paul, Minn., on July 20, aged 25 years.

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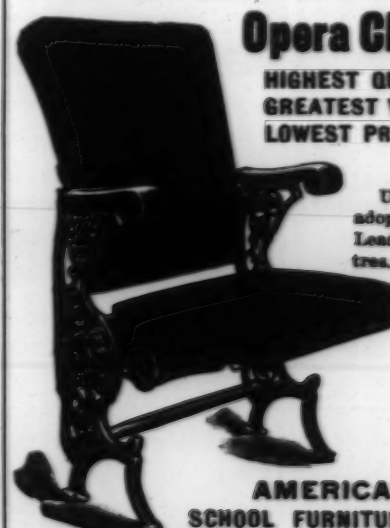
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It may be admitted frankly that the art of Melbourne MacDowell has never before impressed itself quite so emphatically. It is keeping well within the facts to say that St. Louis has seen nothing more powerfully artistic than the work of Mr. MacDowell and his company in many a season. Those who were wont to carp at the insincerity of dramatic work during the regular season are commended to this convincingly played work.

ST. LOUIS WESTLICH POST.

Mr. Aug. Diez:—
Wir müssen ganz entschieden sagen dass uns die riesige Theatralische und den MacDowell'schen Produktionen im Suburban Garden sehr erfolgreich bereichert. Herr MacDowell und seine gediegene Gesellschaft geben allabendlich die allerbesten Vorstellungen der Sarden'schen Dramen die man sich nur denken kann. Wie diese Stücke auch in den verkleinerten Rahmen eines Sommerpavillontheaters zu spielen vermögen ist gerade so erstaunlich; aber nicht man doch in diesem Umstand wie gern das lokale Publikum der Abwechslung entgegenkommt. Die Gesellschaft leistet die besten Dienste nach ihrer feinen Weise und das Sommer im Mississippihale erscheint so schön.

NEW YORK DRAMATIC NEWS.

Mr. W. C. Howland:—
Melbourne MacDowell was the card at the Suburban. His appearance as Antony in Antony and Cleopatra was the reason for an increase of attendance at that place of amusement. He gave fine expression to the part. . . . Gismonda was given with the same degree of strength that characterized the other productions.

ST. LOUIS POST-DISPATCH.

Mr. Clark McAdams:—
We cannot deny the incongruity of hot weather and the tragedies of Sardon. Nor would we attempt to say that the moon is not blood red, as alleged; but we dare to say that Denver with all its summer tourists has never experienced any such beautiful exhibition of devotion to the theatre as we are seeing just now at Suburban Garden. Wind blow hot or wind blow cold, the moon drip blood and the stars sparkle as so many hot coals in the heaving heavens, MacDowell has his big audience every night.
Perhaps Denver doesn't understand the situation. The explanation is simple enough. These Sardon plays are exciting. They make us forget the heat.
Mr. MacDowell has struck gold in St. Louis in such quantities that he is going to camp here for a while and work his diggings. His strike has not been so much a matter of chance, either. He has deserved his good fortune, and the end is not yet.

ST. LOUIS WORLD.

Mr. A. H. Spink:—
Great crowds go to the Suburban nightly to see that splendid actor, Melbourne MacDowell, in his spectacular plays. Mr. MacDowell's company is being managed by the veteran, Charles F. Elliott, and the star is ably assisted in all his plays by Miss Helene Lackaye and his own company.

NEW YORK DRAMATIC MIRROR.

Mr. Richard Warner:—
No abatement in popularity noticeable. Careful management of the garden is making itself felt in the presence of a better class of people who, caring nothing for vaudeville or orchestra with much brass, go northwestward nightly in increasing numbers. By general consent Mr. MacDowell did La Tosca better than Cleopatra. . . . It is a trifle strange how the fame of a man long on the stage works in circles that have never seen him. . . . People in droves go out to hear and see him, doing both with evident astonishment.

ST. LOUIS REPUBLIC.

Mr. Homer Bassford:—
Melbourne MacDowell seems one of the most unchanging of actors. His statuesque earnestness, sweeping gesture, and blunt sincerity dominate as in former years. His figure has the same Romanesque nobility of proportion. Time, subtle metaphysician, has by the weird alchemy of the years mysteriously altered his surroundings. The brilliant support and artful trappings of Fanny Davenport's performances are lacking, yet the old scenes are built up with careful attention to detail.
Theodora, one of the best of Sardon's early plays, was seen at Suburban Park last night. Melbourne MacDowell played Andreas, plotting against the Emperor Justinian. . . . He found his best opportunities in the stirring scene in which Theodora gave him the poison cup by mistake.

ST. LOUIS CENSOR.

Mr. George C. Dyer:—
Melbourne MacDowell and his company at the Suburban are putting the Sardon dramas before a public largely made up of people who may have neglected to see these great plays in former seasons. To this public these plays appeal with all the force of alienated majesty. And, in the case of the leading histrion, the further appeal comes in that he demonstrates the possession still of a great share of ability to further please, if not instruct, a comparatively new and unsuspecting clientele. Taken altogether, the season at the Suburban may be said to be unique without added violence to a somewhat familiar designation.

ST. LOUIS JEWISH VOICE.

Dr. M. Spitz:—
That the patrons of Suburban Garden are enjoying the Sardon men that is being put before them is amply demonstrated by the continued praise of the entire press of the city and the remarks of satisfaction that are heard from the audience at each performance. . . . The success of the engagement so far has exceeded the wildest expectation of the management and the sale of seats extends fully a week in advance.

ST. LOUIS STAR-CHRONICLE.

Mr. Frank E. Aufberger:—
A real novelty was introduced at Suburban Garden Sunday afternoon and evening, when the first presentation of Sardon's great play, Empress Theodora, was given to St. Louis audiences. Up to the present this piece has never been seen in English. The Empress Theodora is worth seeing both from a standpoint of novelty and dramatic art. Its variety of color, of picture, costume and dramatic effect is quite unequalled in any drama of the end of the century. MacDowell in the part of Andreas invests the role with great vigor, sincerity and force. MacDowell portrays the poison scene with all the fervor for which he is well known and enacts the death scene with great artistic skill.
Altogether, The Empress Theodora is an enormous production, and the long cast of speaking parts, with the crowd of supernumeraries, makes a strong picture. The theatre was sold out at 8.30 Sunday night.

ST. LOUIS MODERN VIEW.

Mr. A. Rosenthal:—
Never before in the history of Suburban Garden have such crowds attended. Melbourne MacDowell and his company appeared in Sardon's great play, La Tosca. Perhaps no actor on the American stage more capably portrays the character of Scarpia, the villainous product of police, than Mr. MacDowell. The nightly audiences at Suburban during Mr. MacDowell's engagement now seem like the usual opening night audiences at the Olympic Theatre in midseason. Many of our best people, gorgeously costumed, make it quite a social affair.
With all the talk of syndicates and anti-syndicate theatres, and with Klaw and Erlanger, the Frohman and the Shuberts at the point of war, it is left to a St. Louis summer garden to produce for the first time Sardon's great masterpiece, Empress Theodora. . . . Mr. MacDowell is seen as Andreas and presents artistic touches in the lighter scenes and enormous power in the heavier ones. . . . The Round Table Club reserved the larger portion of the theatre's capacity for Monday evening's performance of Fedora.

At Suburban Park this summer the excellent work of Mr. MacDowell and his Company "has won golden opinions from all sorts of people."

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